



SEVEN DAYS

**NO BOOZE
FOR BOVE?** PAGE 18
City holds liquor
license hostage

PROMISE LAND

Thirty-six hours in
NEWPORT,
a city waiting to happen

BY CORIN HIRSCH & MEGAN JAMES • PAGE 28

DON'T WORRY, BE POOR PAGE 34
Reviewing Ben Hewitt's *Saved*

SWEET MEATS PAGE 36
Waitsfield gets a butcher shop

GUPPYBOY REBOOT PAGE 50
A reunion show revisits the '90s

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WEEK IN REVIEW

JULY 3-10 2005



What a bunch of miscreants! Proving that elections matter the South Burlington City Council race last course this week and ended with the losing of P-33 regular job at Burlington International Airport South Burlington was the only Democrat seen on record against the plane. But a new job P-33 majority looked in March made good on a promise to resign that side Monday evening.

The P-33 vote came after an emotional three and a half hour hearing at Chamberlain School, a school house from the 1870s running where more than 100 people lined up at the one highest to watch in.

The majority of those present were opposed to allowing new tower light planes nearby as Kevin J. Kallay reported on the Off Message blog. "Thousands of people are being asked to sacrifice their financial future for a few business interests," resident Denise Scheraga told residents. "We are not going to be displaced."

Heidi Hansen, a local South Burlington schoolhouse owner, said children at Chamberlain School are "traumatized" by the P-33. The board recently flies out of 1000 They are in the air. They come from all over getting in the but in the plane's stream on the way the crowd also ever resounded.

But the Vermont director of the Vermont Business Roundtable told the council that the Burlington area will suffer economically if the P-33 is not brought in to replace the aging fleet of P-33s.

As a follow-up to the thing that was happening in Burlington, the Vermont City Council passed testimony from

residents into over a million people to the P-33s, but despite taking with an 8-0 Wednesday.

As Taylor Dabbs reported on Off Message multiple residents said they'd move out of Windsor if the planes came. "I will find a way to leave," promised Anne Brand, who co-owns a duplex and the children at the Chamberlain School.

Longtime Vermont resident Tony Augustino said United States for supporting war manufacturing in and Vermont, should be proud to be the most generous for their jobs.

The Air Force, which placed Burlington as a special of location for P-33s, has set a July 10 deadline for receiving public comments — and both sides in Vermont are working hard to sway public opinion their way.

Opponents held a public meeting on Tuesday at the Chamberlain School concerning the effects of aircraft noise on children's physical and mental health. David G. McLaughlin, an expert from that meeting, as well as Wednesday's Vermont City Council meeting at 70 blogs, 300 comments, and 100 more on the P-33 debate. See Fair Game on page 12.

facing facts



RAIN OR SUNNY

Devoted restaurant owners made flooded streets and flooded streets. While in the area, better held events.



NAMING BITES

The Shillington Museum new site and education building will be named after the Poughkeepsie family.

Four more, Poughkeepsie



ADRIAN CA

Adrian CA vehicle collisions are up 42 percent over 2002. The AD reported. Quora. Based on the AD reported. Quora. Based on the AD reported.



PRINCIPAL POPPER

Democrat school officials have announced changes but not reporting alleged moral issues of a student. Burlington, take note.

THE ADRIAN CA REPORTS BY ADRIAN CA

There's a new record high water level for Lake Champlain in July, set on Sunday. There's three feet above normal for the time of year and just about of the 100 foot flood mark.



TOP FIVE

MOST POPULAR TOPICS

1. **WTF: Why are we Getting So Much Heat This Year and Will It Rain Our Summer?** by Singer looks. Then June story got traffic from Vermonters grousing about our soggy summer.
2. **"Happy Endings: Inside Vermont's Asian Sex Market"** by Kim Probst. Evidence of prostitution and human trafficking that in July 1 night at three Cheshire County message parties.
3. **"Unwelcoming The Carleton House and the Carletons"** a quick primer on last week's first ever Green Days Carleton house.
4. **"Taste Test: Jumpstart by Alice Levin and Alice Kober"** A cartoonized review the new restaurant at Burlington's Hotel Vermont.
5. **Fair Game: "Museum Politics"** by Paul Heintz and Jan Heintz. A prior effort in Vermont after being forced by a Vermont cap, calls for new museum guidelines have gone nearly unheard.

tweet of the week:

BillieGraham

Get more info. The guys over at PNTCH have announced a trip that you go in is involved in some place. I would like to know more. I would like to know more. I would like to know more.

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Page No 14

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the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK
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1

FRIDAY 12 HOMEWARD BOUND

Filmmaker Andrew Mudge has straggled to Unadilla in Africa. After connecting with locals while visiting the mountainous country, he returned to live among them for several months. The experience inspired his award-winning drama **The Forgotten Kingdom**. Shot on location, it stars Zerba Nyagole as a young man who returns home from Johannesburg for the funeral of his estranged father.

SEE CALENDAR LISTING ON PAGE 40

2

SATURDAY 13 & SUNDAY 14 ROAD TRIPPING

The Champlain Islands are home to some of northwestern Vermont's most stunning scenery. Tucked away amid this beautiful landscape are the artists and food producers featured in the **Discover the Heart of the Islands Open Farm & Studio Tour**. Head beacons along the self-guided route lead the way to handcrafted wines and tasty fare.

SEE CALENDAR LISTING ON PAGE 40

3

SATURDAY 13

Something Old, Something New

In 1930, Caledonia's **Antiques & Uniques Festival** was founded as a way to bring community members together. Today, the annual gathering boasts more than 100 vendors of antiques, art and crafts. This year, locally sourced food and craft vendors help visitors go green, while the folk music gets the dancing first meaning.

SEE CALENDAR LISTING ON PAGE 40

4

SATURDAY 13

Back to the Roots

Some Vermonters have roots of French-Canadian infection as their ancestors, others bear names that reflect their German lineage. **French Heritage** celebrates these cross-cultural connections with traditional music, crafts and food, as well as historical reenactments and other family-friendly activities.

SEE CALENDAR LISTING ON PAGE 40

5

FRIDAY 12 - SUNDAY 14

Here Comes the Sun

With rays go away! Pull it all together at **SolarFest** and get the mother of all, well, here the renewable energy source that sits behind the clouds. Ben Cohen begins his own sustainable world of food, hope and personalism by the country's leading thinkers. Live music and the first-ever **Washburn Farm** roundabout are a centerpiece of the day event.

SEE CALENDAR LISTING ON PAGE 40

6

SATURDAY 13

Back Together Again

Duppyday burst onto Burlington's music scene in the early 1990s. A mix of live drum, guitar and indie rock informed 20-minute sets of rehearsed material and the bands' only full-length music, *John's Revue*. Several groups and many new music projects later. Chris Diaz, Zach Wenz, Jeff Bevan, Michael Barrett and Benjamin Monte far a show at the Montpelier House.

SEE MUSIC FEATURE ON PAGE 38

7

THURSDAY 11

The Roundabout Way

In Janet Van Dine's show **"BIG COURSE"**, home improvement transformations and a lot of wiring ideas. Part of the 1970s throwback **Body of Work** comic live/television "Circular Sitcoms," these adroit pieces create movement with a bold color palette courtesy of spray paint. Viewers add another dimension with projected LED lights that produce colorful shadows when aimed at the set.

SEE ART LISTING ON PAGE 47



The "C" Word



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What do you call it when a military deposes a democratically elected president, kills more than 50 of his supporters and installs a government of its own choosing?

In most of the world, that would be called a coup d'état. But in Washington, where logic and language go to die, it's called a *mandate*.

In the week since Egypt's military assumed and assumed President **MUBARAK** **HOWES**, the Obama administration has struggled mightily to avoid calling the situation what it is a coup. Doing so would require the U.S. to cut off \$1.5 billion in annual military aid to Egypt, thanks to a decade-old law that "prohibits assistance to the government of any country whose duly elected head of government is deposed by military coup or decree."

That, in turn, would eliminate what ever remaining leverage the U.S. has in Cairo the administration has argued, night when it's needed most.

"We do not believe that it is in our interests to make a precipitous decision or determination to change our assistance program right now," White House spokesman **AN CARNEY** said at a Monday press briefing, after another round of heated conversations around the coup question.

But never fear. On the very day of Mubarak's ouster last week, Vermont's own Sen. **PATRICK LEAHY** jumped in to paint out the elvishness.

In a disingenuous statement, Leahy called out Mubarak for being "a great disappointment to the people of Egypt" who "sundered an historic opportunity."

Then he got to the point: "Egypt's military leaders say they have no intent or desire to govern, and I hope they make good on their promise. In the meantime, our law is clear: U.S. aid is cut off when a democratically elected government is deposed by military coup or decree."

While only the executive branch can determine what is and isn't a coup, Leahy's words matter. After all, he claims the *Islamic* appropriation of subcommittee that doles out foreign aid—and in just two weeks, that committee will start looking out next year's budget.

After the Egyptian military's last coup two years ago, Leahy used the same bad-guying process to make funding contingent upon the country's commitment to build inspections and protecting human rights. The Obama administration eventually bowed that provision.

So when Leahy spoke out last week,

people took notice—jumping him in with Sen. **JOHN MCCAIN** (R-Ariz.), who said "we have to renege aid until such time as there is a new constitution and a free and fair election" Sunday on CBS' "Face the Nation."

The next day, The New York Times' **PETER BAKER** identified Leahy as one of "a few voices in Washington [who] have called for a cutoff in aid," while Politico's **BRIANNA KOPPEL** wrote that Leahy "has also said aid should be cut off."

But Leahy didn't say that in his statement. Leahy simply asserted the law of the land, that aid is cut off when there's a coup.

The operative question right now is whether, in the eyes of the U.S. government, last week's coup was, um, a coup.

THE OPERATIVE QUESTION RIGHT NOW IS WHETHER, IN THE EYES OF THE U.S. GOVERNMENT, LAST WEEK'S COUP WAS, UM, A COUP.

It's like if I said, "Our law is clear: People get arrested when they steal cars!" That isn't the same as saying "You should be arrested," or, for that matter, "You stole my car, jerk."

So does Leahy really think the U.S. ought to cut off aid to Egypt? Should he say enough to find out, right?

Also, spokesman **DAVID CARLIS** said as Monday that Leahy's been declining interviews all week.

"He's continuing to discuss and evaluate the fast-moving situation with [the White House] and [State Department] and continues to believe that it's a time when it's best to say less and not more," Carle explained in an email.

That's far from as we went back to forth Monday, when we were breaking about the military's mass shooting of more than 100 pro-life protesters. And in this online event to preside last Tuesday, Egypt's interim government was promising quick elections, which could allay U.S. concerns. But the question remains: Does Leahy believe that a democratically elected government was deposed by military coup or decree in Egypt last week?

"Yes, he does," Carle replied.

"Hah," I wrote back. "So by logical extension, he believes aid should be cut

off, right?" If memory serves me correctly, that's the transitive property. If A equals B and B equals C, Egypt gets no more aid.

"It's a fluid situation at the moment, and he understands the administration wanting to wait for some clarity," Carle replied. "The situation in Cairo is cloudy, but the law itself is clear."

No doubt the diplomatic situation is fluid and, understandably, Leahy sees little percentage in further undermining the administration's neo-con strategy. But as Leahy himself acknowledges, there's nothing cloudy about whether there was a coup in Cairo last week, nor any question that a coup precipitates a cutoff.

The only thing cloudy is why Leahy would purport to defend the law in a press statement—only to shirk when demanding its enforcement.

Sure, "coup" is only a word. But laws are made of words. And when we deliberately ignore what words mean, we no longer have meaningful laws. They will have been deposed by a coup of denial.

And no, we're not talking about that Nile.

Fighter Words

Roughly 80 South Burlington residents spoke their minds in the middle of a crowded, sweltering school gymnasium on Monday night. They had taken to common ground in summer wear and fanning themselves to keep cool, many said they'd lived in town for decades. **JOHN ALEXANDER** said he'd been a South Burlington resident for 64 years.

Others recounted how they or their children or grandchildren had played in that very gymnasium at the Chamberlain School. Most went out of their way to preclude their love of money and, most importantly, their respect for the Vermont National Guard.

Thinking there was whether the South Burlington City Council should resist its opposition to the Air Force's proposed basing of a squadron of F-35 fighter jets at Burlington International Airport, just back there.

Though the council voted 6:1 last year against bringing the planes to town, two F-35 opponents were ousted in a March election and replaced by two F-35 supporters. Now in the majority, the plan's proponents were looking for a re-vote.

But for many of the more than 200 people who attended Monday night, it was an opportunity to speak to—and hear from—our own neighbors. In a debate that's been dominated by the shrill screams of those dedicated either to hating the

Burlington Holds Liquor Licenses Hostage to Get Compliance on Code Violations and Taxes

BY KEVIN J. KELLEY

Long-standing housing code violations at properties owned by Burlington's Bove family are highlighting deficiencies in how the city enforces health and safety standards in rental units.

The code problems have gone unaddressed for so long at three residential buildings owned by Richard Bove Sr. that the city is threatening to junk the liquor license from Bove's Restaurant on Pearl Street. City hall has warned three other establishments — Radio Bove, ONE Pepper Grill and Lounge, and Rancourt Kart Deli — they could face the same treatment as a result of unpaid tax bills.

The city council's license committee issued the ultimatums last month to Bove — and his son Rick Bove, who manages his father's properties — at the request of code enforcement director Bill Ward and zoning administrator Kim Kerner. Ward describes many of Bove's violations as "relatively minor," such as cars parked on grassy areas at 68 Hangerford Terrace and 64 North Willard Street. But more serious deficiencies — such as leaks along the roof, an exterior wall in poor condition and lead paint issues — have also gone unaddressed at a nine-unit building Bove owns at 241 George Street. In all, about 46 housing code violations have been reported at Bove's George Street properties, Ward says.

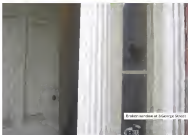
Many homeowners, according to Ward, at that some of the violations have gone uncorrected for nine years.

Burlington's liquor license threats to Bove and other business owners are raising legal questions about the lengths to which the city can go to force compliance with its ordinances. ONE Pepper Grill owner Toly Alan Dia says Bove objected to the ultimatum a recent licensing committee meeting partying the grounds that there is no connection between eligibility for a liquor license and compliance with the housing code. Numerous attempts to reach the 76-year-old restaurateur for comment were unsuccessful.

Ward acknowledges that holding a liquor license hostage is "a fairly heavy-handed tactic" but he adds that the Boves' failure to correct problems at three separate properties amounts to "a pattern that seems to require an overarching way to bring these into



Bove's George Street property



Bove's restaurant at George Street

compliance. We're past the point of being patient with this."

Ward wrote to Rick Bove in April 2011, for example, saying construction delays on the Hangerford Terrace property had not been resolved four months after that violation was cited. Ward issued Bove a \$50 ticket, which the landlord paid Bove may also have been included on one or two other occasions, but, Ward says, "I don't go back that far on that position, and I've been focusing since 2010 on clearing up current problems."

In addition to issuing warnings and tickets, the City of Burlington pursued Bove in criminal court several years ago because of his infractions. Assistant city attorney Gene Bergman says that Judge Michael Rupersmith threw out the case on grounds it was based on a misinterpretation of statute.

A year ago, Ward wrote to Bove again, this time warning him about a noisy roof party at 69 Hangerford Terrace that had drawn the attention of Burlington police. "This is a

serious safety concern that needs your attention," Ward told Bove in regard to the rowdy on the rickety fire roof. Two weeks ago, three young women were sunning themselves on that same porch but quickly retreated through a window when a reporter asked if he could take their picture.

Bove is not alone among Burlington landlords in letting code violations fester, Ward says, but he adds, "the number of properties it takes does make this situation unique."

City Councilor Norm Miles (D-Ward 6), who chairs the license committee, has asked the city attorney to assess whether the council has legal authority to link liquor licensing to housing code or tax issues. That legal question is expected prior to an upcoming committee meeting at which Ward is expected to report on the status of Bove's compliance.

Committee member Councilor Max Tracy (D-Ward 2) says it's appropriate to use a liquor license as leverage. "Having a liquor license is viewed as a privilege," Tracy says. "It's an opportunity to make significant amounts of profit, so you should be in good standing with the city in every aspect of your dealings with the city."

Tracy adds that the committee is not trying to prevent business from making money. "I have nothing but respect for Mr. Bove and his restaurant," Tracy says. "It's a legend in this town."

Known for the Italian restaurant and line of pasta sauces that bear his name, Bove is also a political figure of local historical significance. Bove observers have suggested that he is indirectly responsible for Sen. Sanders' special election to mayor of Burlington in 1981.

Bove ran as an independent in that race after failing to defeat incumbent mayor Gordon Paquette in the Democratic caucus. Because he drew votes that would presumably have otherwise gone mostly to Paquette, some credit Bove with facilitating Sanders' 30 vote victory.

But even as Tracy nods toward the stature of the restaurant owner, the city councilor notes, "I'm getting complaints from constituents about housing problems being ignored." Tracy's ward includes both the North Willard and Hangerford Terrace properties.

Questions about those rental units,

Burlington Lawyer Poised to Play a Role in National Immigration Debate

BY KEN PICARD

Burlington immigration attorney Linda Helman has practiced law for 27 years, but says she's never seen this wave of "incredible and exciting" developments that flow of the last few weeks.

She's talking about the U.S. Senate's passage of comprehensive immigration reform on June 26, followed by the U.S. Supreme Court decision the next day that struck down the Defense of Marriage Act. An immigration reform move to the House, Helman is perfectly positioned to influence the national immigration debate.

Last month, Helman was named president elect of the American Immigration Lawyers Association, which represents more than 33,000 lawyers and law professors around the country. Over the six years she's served as AILA leadership pairs, Helman has been a liaison to foreign consulates, the Department of Homeland Security, Customs and Immigration Services, Border Patrol, and other government agencies that enforce U.S. immigration laws. If and when the House calls a vote on the AILA to testify on Capitol Hill, it'll be Helman in the hot seat.

Helman is the AILA's first president from Vermont, according to Crystal Williams, AILA's executive director. She says Helman's proximity to and experience with immigration officials at the northern border gives her a unique expertise, as well as an early awareness with problems are starting to arise, "like why all the trucks are starting to back up at the border."

Helman has also earned the respect of Vermont's congressional delegation. Kelly Gaultich, a constituent advocate for Sen. Bernie Sanders who often handles immigration issues, says Helman has been a great resource on the more complicated immigration issues that come across her desk.

"Linda has an unbelievable amount of energy and dedication that she brings to her work," she says. "We are fortunate to have her enthusiasm and services to our community."

At first glance, the 51-year-old attorney doesn't look like a force to be reckoned with. Barely five feet tall and 85 pounds, with wavy blond hair and an easy smile, Helman looks as though she



could be knocked off her high heels by a stiff breeze.

"The little, as you can see, but I'm a fighter," she says. "I can be a pit bull. I won't quit."

Indeed, Helman's passion and tenacity are evident from walking around her downtown Burlington office, which is filled with photos and gifts from clients from around the world. Each one, she says, tells a story.

In the reception area hangs a large African tapestry — a thoughtful gift, she explains, from a Togo man whose wife

Helman helped bring into the U.S. On a shelf in a conference room sits a hollowed-out egg, hand carved in intricate detail. That was a gift from an American craftsman for whom she could not secure a visa.

"His work was clearly incredible," she says, "but I could not show sufficient 'international acclaim.'"

On another wall hangs a framed concert poster from Senegalese Rumba Mail, whose March 28, 2000 performance at Burlington's Flynn Center Helman sponsored. In fact, Helman underwrote

an international web event every year as her way of "giving back" to the arts community. As she puts it, "It was through the arts that I found my calling as an immigrant."

That's not surprising, given her background. Helman grew up in New York City, the daughter of a Polish father from Brooklyn and a Hungarian Jewish mother whose family fled Hungary right before the 1944 Nazi invasion.

Because of her parents' international roots, Helman was sent to L'Escole Française, a now-defunct bilingual school in Manhattan, which she attended from kindergarten until age 14. It was there she learned to speak French fluently — a skill she uses daily in her work.

After graduating from Helene Law School in 1987, Helman went to work at a large Wall Street law firm but found the work impersonal and unsatisfying. The long hours, combined with the highly litigious nature of cases that often dragged on for years, left her depressed and despondent.

"It was a great way to pay back my loans, but I'd tell you, I cried every day on my way to work. It just didn't appeal to me," she says. "I was a bitgator, so I was fighting every day for a living."

Helman's fluency in French introduced her to West African dance, which in turn introduced her to immigration law. Upon learning she was a lawyer, Helman's teachers and fellow dancers would ask for advice on their immigration cases. Though clueless about that area of law, Helman felt compelled to get involved.

"I couldn't help it," she admits. "Most immigration lawyers are just social workers in disguise."

Helman came to Vermont in 1995 when her husband, Andrew, landed a job with Nordex Inc. When the company relocated to New Jersey an month later, the Helmans decided to stay put.

Since 1998, Helman's legal practice has focused exclusively on immigration and naturalization matters, with clients from all over the world representing all income levels. Once, a poor client from Latin America tried to pay Helman with a goat. When she graciously declined, the client honored her by naming the goat after her — then sent Helman a photo of

the animal with "Leslie" painted above its head.

Today, about half of Holman's clients are individuals trying to reunite with loved ones overseas. That area of immigration law has exploded in recent years, she explains, now that so many people meet each other over the internet.

The death of DOMA, Holman says, is a game changer. Some clients have waited more than a decade to bring same-sex partners into the United States. For years, Holman had no marriage

"creative solutions" for binational gay couples, such as one partner living in Montreal and the other living in Burlington, with a house in St. Albans where they could meet on weekends.

"It's been a long time coming, and I'm still ecstatic about this," she says of the DOMA decision. "I can't tell you how long we've fought and hoped for this."

The other half of Holman's clients are businesses, such as Vermont hospitals and health care clinics — she's not at liberty to disclose which ones — that have found it impossible to find skilled employees within the U.S. But since 9/11, and especially since the Great Recession, those waiver applications have become much more difficult to get approved.

"We've got good, clean industries here in Vermont that need workers, and they can't get them," she says. "My business clients will tell you that people do not petition for visas they don't need. No one would go through this process unless they had to."

One of Holman's recent success stories is that of Stephan and Taina Sutton, a couple from Newcastle, England. Several years ago, the Suttons, who run a classical music recording company in the U.K., decided they wanted to relocate to Vermont and start a record label here.

With Holman's help, the Suttons bought an old workshop and gallery. Where, in 2009, they opened Brandon Music, a small gift shop and English tea room that serves up food and live music. In 2011, the Suttons bought the defunct Brandon Training School building,

into which they're investing hundreds of thousands of dollars to create the Congaree Music and Arts Center.

Stephan Sutton says the immigration paperwork for his wife was "hilariously complex," but he credits Holman with shepherding them through the system.

"Leslie has been working very hard," he says, "so that entrepreneurs such as ourselves can get it and take their own risks."

Foreigners, such as the Suttons may have to enter time-consuming visas under the Senate bill passed last month, which Holman describes as a "sensitive" shift in policy. But Holman says she's troubled by some aspects of the legislation, including an increased border security provisions and how they'll affect Venezuelans.

"The bill is not perfect. There are provisions I hate," she says, adding that some of the measures are "multilateral" and won't accomplish what they're meant to. "There is a question at will affect us as a border state. How? We don't know."

But Holman is confident when she predicts the climate for her business clients will improve if Congress adopts immigration reform. She says the bill that passed the Senate includes provisions to allow more H1B visas for foreign workers with specialized skills. But that could mean more limitations on family-based visas.

Despite those concerns, however, Holman remains optimistic that both Vermont businesses and families will be in a better place if and when immigration reform is passed and DOMA fades to a distant memory. In particular, she holds up Vermont-based immigration officials as an "example" of what the entire system should look like.

"I think in Vermont we are fair, and our immigration services and the people in the government are unique," she says. "They do their jobs, but they do them in a way that I find to be unusual around the country ... They take the time to look at the lives whose futures they're deciding." ☺

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One Vermont Town Fights a Farm to Improve Housing for Migrant Workers

BY KATHYEN FLADD

When they're not milking cows, many of Vermont's estimated 1500 undocumented migrant farm workers dwell in shabby mobile homes or cramped RVs, with the shades down against prying eyes.

Workers rarely speak out about poor housing conditions for fear of being fired—or deported. And local officials typically don't get involved in farmworker housing disputes.

But in Salisbury, town officials have made the unusual choice to intervene in a case of second-rate worker housing. At a dairy farm owned by Randy and Jean Quaresoli, two Latina farmworkers have been living in fifth for years.

The laborers, who are in the country illegally, live in a small bathroom-sized shed in the barn where they milk cows. The two-room dwelling has an open wastewater drain in the middle of the concrete floor. There's no indoor toilet; the workers must walk past the cow stanchions to a Porta-Potty outside the barn.

On a site visit to the farm last year, town officials described an "overcrowded, squalid shack in both living and sleeping areas" from the nearby ones and observed a "fly-infested string trap" strung just across the living area.

"These people have gone through two winters using a Porta-Potty, going outdoors to go to the bathroom," says Salisbury zoning administrator Jon Pilon, who has slapped the Quaresolis with two zoning violations for not having a state-approved wastewater system for the back house. "Do you think that's right?"

Despite fines and repeated warnings over the course of a year and a half, the problems had still not been addressed by last month when the town filed a complaint against the Quaresolis in the environmental division of the Vermont Superior Court. Selectboard chair Ben Pilon says officials didn't make the decision lightly, pursuing zoning violations in court takes time—and taxpayer money.

But Pilon says the infractions concern "human welfare" and ignoring them would have Salisbury with a "black eye." He says, "It was incumbent upon the town to do something about it."

Documented foreign workers would



This shed and a dairy barn in Salisbury sheltered five undocumented workers in the middle of the barn.

never be housed in such conditions. The accommodations of workers with H2A visas who work in Vermont apple orchards and poultry farms are subject to annual inspection by the Vermont Department of Labor.

But undocumented workers don't have that luxury—and won't until they get a legal pathway to work visas, as proposed in the immigration overhaul that passed the U.S. Senate in late June.

For now, farmworkers remain at the mercy of their employers for housing—and living conditions vary widely.

The Quaresolis own a farm in Camasoot, on which they reside, and another in West Salisbury, which town officials say is relative reverse. No one answered the door at their home in Camasoot and the only phone number listed for the couple was no longer in service. At the dairy barn down the street, a teenage farmhand said he'd pass along a note to Randy Quaresoli, but the farmer never called.

At the West Salisbury farm, with its notorious bathroom, a third wooden sign affixed to the barn door reads

"Quaresoli's Dairyland." On a recent afternoon, the muddy barnyard in front of the long, gray barn was quiet. Only a barnyard dog responded to a knock at a nearby farmhouse.

Pilon says he doesn't remember who tipped him off that workers in "Dairyland" might be living in substandard conditions, but he went to see for himself in September 2003. Instead of issuing a violation notice right away, he talked with the Quaresolis, who assured him they'd fix the problems. He was willing to give the couple the benefit of the doubt,

he says, because he was new to the job and sympathetic to the economics of dairy farming.

But "it got to a point when I realized that nothing was getting done," Pilon says. "So I had to do something."

What followed was a months-long back-and-forth between Pilon and the farmers. His issued the first notice of violation—for housing workers in what Pilon calls the "milk house" attached to the barn—in March 2003. That was nullified when the Quaresolis learned their

workers into an RV on the property. But Pilon pointed out that a recreational vehicle is not considered suitable permanent housing, either.

Solution? They waited up right back where they started, "in a fly-infested milk house," says Mary Anne Sullivan, a former member of the Salisbury Development Review Board.

When Pilon issued a second citation in August 2003, the Quaresolis appealed his decision to the DRS.

As part of their due diligence, DRS members visited the farm on September 26 and came away "furious," according to Sullivan, who has since stepped down from the board. "They must walk through manure to get to their living quarters" and the explanation is, "Well, it's probably better than where they came from."

In a strongly worded decision dated October 4, the DRS unanimously upheld Pilon's original citation. "The DRS is more than dismayed that this situation has been prolonged as long as it has—over a year," the decision reads. "As this is foremost a matter of human treatment of workers, it is also clear that a

AGRICULTURE

remedy must be effected immediately."

The citizens body asked the zoning administrator and other selected officials to "urgently take all means and methods to immediately enforce the notice of violation and remedy this situation."

But nothing happened. Through the Queneau secured the proper permits for an approved wastewater system, they never made the improvements. Members of the DRD and other Salisbury residents pressed the town selectboard to take action on the case.

Local officials had no idea how to proceed. When town health officer Jennie Montross stepped into the fray last winter, she called state representatives, the U.S. Department of Agriculture and the Vermont Farm Bureau but received no clear guidance.

"It seemed like there was this great void, and it was so difficult to even get people to call back," she says.

"We are really wanted to touch it," agrees Peller.

Peller discovered the same problem. He says some migrant worker advocates were only interested in whether the workers were being mistreated or "worked to death."

"People who should be more interested in the conditions didn't seem to be," Peller says. "It's pretty damn frustrating to me."

Farmworker organizers such as Natalia Pajardo of Migrant Justice are quick to point out that not all laborers live in squalor. A success story, she says, is that of Carlos, an 86-year-old dairy worker in Addison County who has been in Vermont three years. Up until eight months ago, Carlos lived with four other Mexicans in a decrepit trailer. Six sleep in the bedroom and a fifth crashed on the living room couch.

So Carlos and the workers pressed the farmer for a better living situation. After a few months, the farmer agreed to move them into a farmhouse he had in mind for his mother-in-law. Carlos recently showed a reporter his new digs on the condition his last name and town of residence not be used.

From their house, a boy window looks out over green hills and rolling farmland. The furniture in the wood-paneled living room — provided by Carlos' employer — is used and mismatched, but comfortable. The television is blaring a reality tele-novel.

When Carlos flicks off the set,

Carlos counts himself lucky. He gets paid overtime and lives in decent housing. He says a friend on another farm lives in a small two-bed trailer with three other workers, with a tarp over the top to keep the roof from leaking.

Morano has special importance to Vermont's undocumented farmhands outside of work, it's where they spend all of their free time, says Pajardo. "Rarely do you leave the house."

In Rutland County, a farmworker named Ismael showed off the brand-new mobile home he occupies with his brother. On a quick break from his afternoon farm chores, Ismael says he's worked on seven farms during his 10 years in the United States and that some came with "very bad" living conditions, such as holes in the floor and heat that didn't work. At some Vermont farms, he shared a room with four or five other men.

Ismael, who also didn't want his last name or town of residence identified, says one former Vermont employer put him in a building isolated house with a broken refrigerator. He and his brother kept groceries in the barn, in a refrigerator reserved for cow medicine.

When the men asked the farmer for better housing and higher wages, the farmer didn't budge — so Ismael and his brother left. They turned to one agent Ismael says helps farmworkers find employment on dairy farms, and the brothers landed in Rutland County.

Ismael says it's the best housing he's had in the U.S. — and far more comfortable than his digs in Mexico, which he left a decade ago. The farmer is fair, and gives his workers a day and a half of rest every week.

"Good house, good pay, good job," Ismael says. "I'm content here."

No one knows if the farmworkers living at the Queneau dairy farm are satisfied with their lodging. Few news officials have interviewed with the workers, and Peller insists the original "tip" didn't come from them.

As for the Queneaus? At last September's hearing, DRD members pressed Jean Queneau about the living violation. She stated simply: "I don't think what we're doing is wrong." ☐

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The Bryan Memorial Gallery Pays Tribute to Its Namesake in a 100th Anniversary Exhibit

BY KEVIN J. KELLEY



"Looking Over Gloucester"

Alvin Bryan, a major figure in Vermont art history, painted gracefully and traveled widely during his long lifetime. A retrospective on display at the Jeffersonville gallery that he founded features several examples of these overlapping passions.

"Travels With Alvin" includes a few dozen of the landscapes that Bryan (1813-1900) composed in Arizona, California, Europe, Africa, Asia and the Caribbean. Another series of Maine and Gloucester, Mass. — which may rank as Bryan's finest work — are also featured in the exhibit, marking the 100th anniversary of his birth.

When not roaming the globe, Bryan was painting on and near the Jeffersonville dairy farm that he and his wife, the artist Mary Taylor Lewis, purchased in 1836. Several familiar panoramas of northern Vermont are mixed in with

Bryan's renderings of more exotic settings in the diverse show.

Although Bryan was seriously born to paint, it was Mary's commitment to her own art that inspired him to pick up a brush a couple of years after graduating from Harvard with a degree in commerce.

And it was an early mentor, Gloucester painter Charles Curtis Allen, who introduced Bryan to the beauties of Vermont during a joint two-week painting session in the area around Smugglers' Notch. Bryan also traded plein-air technique with American impressionist Emily Granger, who spent summers in Jeffersonville and Cambridge; and whose landscapes can be seen at a Jenrich gallery that bears his name.

Bryan was "a master of light" — it forms the backbone of his paintings — the artist's grandson, Fletcher Bryan, said in a recent talk at the "Travels With Alvin" show.

Slies are also an important element of his growth, then, his work, Fletcher Bryan pointed out.

At the heart, the artist approached Winslow Homer's versatility in capturing the cold light and glowering clouds of northern New England, as well as the piercing sunshine of the tropics. Bryan's serenity in his studies of a lighthouse and a lighthouse in Sri Lanka was put as convincingly composed as his snowy Vermont scenes.

And, as the Gloucester paintings demonstrate, Bryan could at times match Homer's ability to depict water in motion. One of the best works in "Travels With Alvin" — and one of the right that have so far been said — is a 1940s oil titled "Departing for Bar Harbor." In it, two drifts before sunset into the night sky from flaming sunset; post that illuminate the fishermen's work. The moody contrasts of grays and blacks may remind viewers of



Alvin and Mary Bryan

Winslow's seascapes.

Bryan was always a skilled painter of natural scenes, but his image was narrow and his style conservative. In "Travels With Alvin," he only occasionally attempts to depict the human form and never details facial features. Bryan also appears entirely unimpressed by the movements that revolutionized the visual arts in the 19th century.

He was something of a polymath, however. When not hauling his mail around northern Vermont and to distant lands, Bryan worked in a progressive dairy farm; introducing Jeffersonville to the innovation of pasteurized milk. He also established a bakery and restaurant, designed the base lodge at the Smuggler's Notch Resort and built the first indoor tennis center in Vermont.

The Bryan Memorial Gallery is another of his works — this one dedicated to the memory of his wife, who died in 1908. Bryan never revealed the spacious share-out to be all about him. Indeed, he

instructed the gallery's director to wait at least 10 years after his death before mounting a complete retrospective of his work. "Travels With Alvin," which opened earlier this year, respects the artist's wish.

Given as well as self-effacing, Bryan said to show works by artists he admired. That tradition continues to this day.

Assistant director JENNIFER ALLEN notes that about 50 artists, mostly from Vermont, are currently represented in the gallery. "Vermont drawn by 'Travels With Alvin'" — the subject of an American Art Review essay by gallery director WENDY WOOD — can that become acquainted with the work of several living Vermont artists. Bryan would no doubt be pleased to present their work to a broad set of potential patrons. ☐

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Grown-ups With Stories to Tell Go to "Camp" at the Green Mountain Writers Conference

BY MARGOT HARRISON



"It's like camp for adults," says director **WENDY KAPLAN** about the annual **GREEN MOUNTAIN WRITERS CONFERENCE**. But there's a difference. Participants who spend a week relaxing and writing on the shores of **Chapman Lake**—locals call it **Trompsburg Pond**—may find themselves getting tender with literary heavy hitters. Daley recalls a particular late, great game: "March Green Poetry" was during second, saying, "Tell me about your writings?"

Daley, a veteran journalist who founded **GMTWC** 36 years ago, says she also "think[s] of it as the opposite of **WALLA WALLA**." While the famous Washington College writers conference gave prospective students through a selection process, Daley welcomes service as "emerging" writers as

well as those with experience. She prefers to cap attendance at 50, to give everyone a chance to read aloud from their work, but has been known to accept up to 120 writers. "I'm a selfish," she says. "I want to accept people where they are."

That might mean bringing together the well-trodden literary novelist with professional journalists and someone who simply wants to learn how to convey a family history. The result is a relaxed atmosphere of camaraderie. "For many years," Daley says, "we had a fellow who wrote kind of old Vermont poetry. As a literary example, it wasn't great. But it was thoroughly interesting." Arriving each year with his horoscopes, the poet "was part of the conference. We loved him."

While **GMTWC** accommodates writers at various levels, its traditions have

track records. This year, fiction writers can study with **Nicholas, Semler**, Boston-based author of the acclaimed novel *The Unfinished Work of Elizabeth D.*, poets can get **Keith** from **ALDENBURY FOWELL**, who co-edits *Johnson State College's Green Mountain Review*. Another Vermontier on staff is **Gailford** poet **VERANAH FORCLO**, who will perform at this year's conference with **PATTY LAMPERT** of the **INTERNATIONAL POETRY**

JAZZ BAND

Perch's latest collection *Golden Eden*, was published by **VERANAH WOOD**, a micro-publishing company Daley founded in 2000. She says she intends it as an outlet for "well-published authors from Vermont who aren't able to get a publishing contract, or people who have a book that is good enough to support but no more recognition."

Many writers' conferences focus on practical aspects of publishing, giving writers opportunities to hobnob with agents and editors. **GMTWC** has no agents on staff, "publishing is not our primary concern," its website explains.

While writers will conference focus on learning the craft through daily exercises, workshops and readings, the practical side isn't ignored. **Stuart Horowitz**, founder of the editing firm *Book Architecture* and author of a popular book called *Blazeplot Your Bestseller*, will offer personal help on preparing a manuscript for submission and publication. Daley says

Daley opens her tent between **Richland and Calabasca**, where she's a journalism professor at **San Francisco State University**. **GMTWC**, she says, grew from

the seeds of a writing group for fellow journalists that she led while on a fellowship at *Stanford University* in 1986. During the 1980s she'd lived at *Vermont College*—where she earned an MFA, in 1983—Daley began hosting a writing group at her Vermont home. "That kept growing," she recalls, "and people wanted more."

While researching her book *Vermont Writers: A State of Mind*, Daley met celebrated locals such as **Daley, Anne Bernal**, and **John Sweeney**. "I started talking to them about creating a conference where Vermont writers would open up their toolboxes and share their tricks of the trade with emerging writers," she says. Her interview subjects became **GMTWC** staffers.

For her part, Daley is currently working on a novel called *The Eye of the Beholder* and a memoir of her journalism career called *My First Murder*, which began in 1989 with "the first murder I covered," she says.

About 18 conference attendees have gone on to make publications, Daley notes, but she doesn't want participants to see that as the sole benchmark of success. "I want people to understand that first of all, they're writing for themselves, for the joy of the creation of their stories, for the understanding that brings," she says. "The next is gray."

Green Mountain Writers Conference
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Two of Vermont's Classical Music Stalwarts Present a Summer Concert Series

BY AMY LILLER

For an evening of vocal beauty, **Gilbert and Sullivan** come upon a hard to beat. Just reading plot summaries of the Victorian Englishmen's collaborations can induce unrefined laughter. In *The Pirates of Penzance* (1878), for instance, the main love interest, **Fredrick**, discovers he has been apprenticed to a group of gendarmes for his first 21 years because he was named **Frederic**, was blind of hearing. When **Fredrick's** father reads instructions for the boy's career, both admit, the misheard words "pile" as "pirate."

Actually, it's not very funny until you hear those absurd plot turns by **Gilbert** sung in verse to **Sullivan's** uncannily humorous tunes. And you can do just that when **MR. METCALLE'S ORCHESTRA SINGS** performs a concert version of *Pirates* as the second of

five concerts in **METCALLE'S SUMMER MUSIC FESTIVAL**, this year.

The collaboration between **Metcalles** and **Sullivan**, who broke with each other after a mere two decades. Seven days recently met up with these two factors of Vermont's classical music scene at **Kaplan's third-floor office** on **College Street**, where the musicians—**Kaplan** plays cello—was his business representing the festival.

"We met in 1972," **Kaplan** recalls—**the year he founded the now-defunct Vermont Mozart Festival**. "Bill came to me at my Charlotte farmhouse and said, 'Can we do something during the summers?' **Kaplan** was playing in the well-known **New York Chamber Solists** orchestra he founded in 1957—yes, 36 years ago—and **Metcalles**, a

historian who taught at the **University of Vermont**, had just been made head of the music department.

Metcalles says he has a different memory of the birth of the **Mozart Festival**, which would last for 17 years. "It was Bill's idea," he insists, shaking his head. "I followed up by going to your home."

Despite such disagreements, the relationship has endured 38 years. **Metcalles** conducted summer **Mozart** Fest performances of all of **Gilbert and Sullivan's** most popular operettas—including three productions of this summer's version of *Pirates*—as well as choral repertoire staples. His wife, **ELIZABETH METCALLE**, who plays lute and guitar, is also a member of the **New York Chamber Solists**.

A more recent collaboration in which

Kaplan engaged didn't take as well. After the **Mozart Fest** failed through mismanagement of funds and raised-cost concerts, **Kaplan** started the **Vermont Summer Music Festival** last year as a smaller-scale, indoor replacement. At the time, **MARK BARBER**, violinist and founder of the chamber group **SUMMERSTREET ORCHESTRA**, was launching his **Summer Sonatas** series. The two agreed to coordinate scheduling and jointly advertise their festivals, as well as a planned cycle of six concerts over two years of all of **Beethoven's** string quartets.

That collaboration has not lasted, the two men cite different reasons. **Kaplan** says he will continue the **Beethoven Cycle** despite significant losses.

When asked how it's possible to persist in offering quality programming without at

What's in a Name? BY JEFF

"Winooski" wouldn't it? But "Oriskany" would, the *Albino* reviewer said so they decided to call the Vermont state the Oriskany River Land Company.

Forney offers a more generalized account of the switch. The English viewed both the French and the *Albino* with a suspicion that had cultural dimensions, he notes. Anglophobes in Vermont were hence prone to "blatantly *Albino* place names," Forney writes.

"Oriskany River" remained the prevailing designation for the 75 years or so after Vermont became first an independent republic and, later, a state.

Around 1850, however, "Winooski" returned to fashion, but, relates, and suggests the revision resulted from a PR campaign motivated by enthusiasm over the English name. "By the mid-19th century," he writes, "some residents of Vermont's capital city were fretting over the fact that their community was known as *Winooski-on-the-Oriskany*."

That handle may even have brought tears to their eyes.

Forney's explanation for the comeback of "Winooski" isn't as colorful. He attributes it to "romantic nostalgia about the region's Indian past."

The political and cultural connotations having faded, the two names are now used pretty much interchangeably. There's Oriskany River Agency, for example, as well as the Oriskany River Co., Oriskany River Chiropractic and Oriskany River History Center, which, as located in Middlebury. The city of Winooski, of course, bears the same name as the river, as do numerous businesses based in Burlington's neighborhood.

It turns out that antipathies over this pair of names extended well beyond Vermont's borders. James Stone and other Vermonters who moved to Wisconsin in the 19th century gave the name "Winooski" to the town where they settled, but apparently unwilling to choose sides, they called the river that flows through the town "the Oriskany."



least breaking even, Kaplan credits "a few generous individuals" in the area, while Hecox jokes, "We'll all end up in debtors' prison."

Fortunately for Vermont audiences, Kaplan and Hecox carry on. In addition to performing *Parasol* next Monday, the Oriskany Sisters will close the Vermont Summer Music Fest's final concert with Mozart's Requiem and enter The concerto allow *Winooski* to present the notoriously based performance — particularly of those quirky Englishmen — for which he and his chorus are known.

Winooski fondness for their creative lives to his childhood.

"My family was not exactly Gilbert-and-Sullivan-mad," he says, chuckling, but they surely qualified — especially his English-born father and Tacoma-born mother. "If they got the family together, after they'd eaten, they would regale to the hysteresis and start singing Gilbert and Sullivan songs."

Kaplan and Hecox are excited about the fourth after season, as well. Kaplan

enjoys the fourth season's New Oriskany String Quartet whose violinists occupy the first chairs in the Montreal and Toronto symphonies. The Canadian quartet will play works by Beethoven, Brahms and Schubert composer Jacques Hirta.

Mitralis plays the opening concert, titled "Viva Vivaldi!" "You think you know *The Four Seasons*, then suddenly [soprano violinist Emily Kaplan Gilman] plays 100 bars of it, and it's like nothing you've ever heard."

For pass-levy'ing though, *Parasol* will carry the festival. ☺

B Oriskany Sisters perform Gilbert and Sullivan's *The Pirates of Penzance* and *H.M.S. Pinafore* at the Vermont Arts Center, 51 Main St., Monday through Friday, 7:30 p.m. at the Putnam Center, 515 Main St., Monday through Friday, 7:30 p.m.

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Dear Cecil,
I'm curious about the effect of a visible (say 1 kilometer) meteorite striking the moon. Assuming it hit the side facing us, would we be able to see the impact or the aftermath (plumes of dust) with the naked eye?

Kirk Anderson, Kyoto

This is another example of why the world, or anyway NASA, needs to put me to charge. Obviously you don't realize a meteorite struck the moon on March 12, producing an incandescent flash readily visible with the naked eye from Earth. Readily visible, that is, to anyone looking directly at it during the approximately one second it lasted. Evidently no one was — it wasn't until two months later that a NASA satellite spotted the impact while reviewing the telescope video.

What telescope video, you ask? The ones NASA has been making since 2005, when it started keeping telescopes trained on the moon 10 to 12 nights a month (whenever the moon is 10 to 55 percent full) looking for meteorites crashing into it. Astronauts may camp on the lunar surface for extended missions some day; the space agency reasons, and since the moon has no protective atmosphere, getting hit will be a very real possibility.

To get an idea of how sometimes, NASA began counting visible



surface. So far it's tallied more than 300. The one on March 12 was the biggest so far, 13 times brighter than anything seen previously, although others near the horizon hit 1 kilometer away. As you're talking about this rock was more like a foot in diameter and weighed maybe 90 pounds.

Still, it was traveling close to 56,000 miles per hour and had an impact equivalent to five tons of TNT going at a meter perhaps 40 feet across. NASA has asked the astronauts operating the Lunar Reconnaissance Orbiter, now surveying the moon's surface, to take a picture of the March 12 crater, and they expect to get around to it later this year.

That's why I need to be running things. I concede that as a potential source there's no need to get crater photos right this second, and if meteorites slam into the moon in March and we don't hear about it until May, that's likewise no big deal. By the same token, if there were a two-month delay announcing the results of the lunar Cup finals — to pick another realm where objects move at 56,000 miles an hour and you can't tell what happened till you see the replay — would it really matter to the grandstander? No. However, that attitude doesn't make for happy fans.

Same with the lunar meteorite watch. The main benefit the

space program offers the average citizen is the chance to see cool pictures, and here we have the means for putting on continuous fireworks for free. But all we get are some fuzzy shots taken through an earthbound, 34-inch telescope — Google "lunar meteorite video" to see for yourself — and they arrive two months late.

If NASA wants to keep those appropriations rolling in, it'll have to do better than that. The Hubble Space Telescope can take extraordinarily detailed photos of objects in space due to its vantage point in low Earth orbit, where it's free of atmospheric distortion. The Hubble, I believe, is too important to waste on shooting videos of lunar car wrecks and is too chunky for moon photography anyway (among other shortcomings, it can't shoot the whole lunar surface at once, but rather must point it together from 150 apparatuses about which wasn't worth fixating phenomena such as meteorite strikes).

The meteorite watch, however, gives us a plausible scientific excuse to launch a spacecraft optimized for high-res lunar videography. I'm happy to make the case for this to the relevant parties ("Congressmen, do you want to see our astronauts squinted like hags because we were too cheap to take decent pictures

of incoming rocks?") If NASA's Internet, if available for a reasonable fee.

Makes no mistake, there's plenty to see. In its first 18 months, counting less than an eighth of the lunar surface, the NASA monitoring program recorded 54 meteorite impacts big enough to produce flashes of light visible through an Earth telescope. Seven hours of monitoring during one meteor shower captured 27 visible impacts. Given some skilled editing, imagine what that would look like on HDTV.

But you asked what would happen if a kilometer-wide rock hit the moon. Not only would it be readily visible on Earth, it'd leave quite a gouge on the lunar surface — a crater 65 miles across, assuming the meteorite came straight down at 25,700 miles an hour. If it struck at the same speed as the May 17 boulder, it'd release the equivalent of 75 trillion tons of TNT, which would probably be visible in broad daylight.

We're not likely to see anything like that soon. Even for the Earth, a larger target, a 1 kilometer asteroid strike occurs once every million years. But video of more typical lunar impacts, if we were set up to record them to properly? Don't know about you, but I'd definitely call "pity."

IF there's something you need to get straightened out, write Cecil Adams at cecil@straightdope.com. Write Cecil Adams at The Chicago Reader, 136 North LaSalle, Rm. 202, Chicago, IL 60610. Send him a postcard if you're in a hurry.

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Remembering the Garlic

For as children, in domestic weather both fresh and taken away. On the one hand, fewer people venture out when it rains, so the other, those who do leave the weather take more care. Yes, I'm talking about another soggy weekend plying my inside in Burlington, and the person in me would call it a wash.

I was driving a young couple to their home in the Land of Canolus, otherwise known as South Burlington's Kennedy Drive. They seemed well matched, her, pregnant with a shaved head and tall, muscled build, she, easy to laugh, also tall, and with the high cheekbones and chiseled good looks of a movie model—very European.

"Oh, no, James," the woman said, "you know what we forgot? The freezing garlic! How did we do that, the most important ingredient of ribs?"

"Don't worry about it, honey," he said. "You know what we can do? Garlic, could you stop at the Price Chopper on Green's corner? It's 24 hours."

"Sure thing," I replied. "But if you don't mind me asking, what's up with garlic at midnight? It sounds a little mysterious."

The woman laughed. "My parents are coming to visit tomorrow, and we're planning a big Boston meal. Earlier today we cut up all the ingredients and put them in containers but we forgot the garlic, which is only the most important thing in Boston cooking. We're making oysters, a very traditional, classic dish made with garlic, minced meat—sometimes lamb, sometimes beef—and vegetables and tons of garlic."

"Oh, man, that sounds delicious," I said. "About an hour ago, coincidentally, I drove a couple of Boston kids down North Avenue. They were speaking Boston to each other, which I didn't know, and I asked them if they were speaking Portuguese. They thought that was hilarious."

"I know some Boston people who live in that neighborhood. Did you get their names? What did they look like?"

"No, I couldn't tell you their names, but they were both young and lovely. I remem-

bered me remember how fortunate I feel to live in a community that has no learned refugees fleeing oppression and hostility from all over the world. I think the presence of these newcomers has made us a stronger and richer community. Challenging though it may be, I'm convinced that diversity is a beautiful thing."

"How about you?" I asked. "Do you think about moving?"

"No, not me," she said, and to the nervous driver I saw her smile sweetly at

is constantly staying on with Boston food. "But then, try this thing! Now I'm getting the chance to turn the tables on the guy. Just, I hope the meal turns out right. James is a great cook, thank goodness."

James' nervousness was completely understandable, placing the in-laws in a big deal. Young couples often don't realize that when you settle down, your mom's likely in part of the package. It's said that no man is an island—and, for better or worse, neither is a couple. Even if a duo escapes to the other side of the country, family is an inevitable sureway in the moving truck of each partner's mind. So my advice—not that anyone's asking—is that, one way or the other, it's best to make peace with the whole crazy lot of them.

James stepped back into the taxi with an extra round of garlic hanging around her neck. Tagging, she said, "What do you say, James? Are you going away?"

"The girl I'm not, anymore," I said—not a great joke, but they can't all be. As we pulled up to their condo, James said to James, "I know it's time, but I'd like to prepare the garlic before we go to sleep. What do you think?"

James smiled and took James's hand. "Sure, baby," he said. "Tomorrow's gonna be a long day, so I'm with you—let's get cozy with that garlic tonight!" ☐

JAMES' NERVOUSNESS WAS COMPLETELY UNDERSTANDABLE; PLEASING THE IN-LAWS IS A BIG DEAL.

ber one had on yellow pants and the other was wearing, like, bright red pants."

I paused for a moment, realizing how absurd I sounded identifying people by the color of their pants, and added, "This is not helpful, right?"

Chuckling, she said, "No, not really. You know, a lot of Boston people come to Burlington in the '90s, after the genocide, but many have since moved to other, more lively, cities once they established themselves."

Her casual allusion to the tragic events on the Bellows just 20 years ago—events that were simply part of her life—struck me in its poignant. Nestled in the beautiful Green Mountains, it's easy to forget that darkness can descend any time, anywhere, and in the blink of an eye. This disheartening thought

her partner. "I've made a life for myself in Vermont."

When I pulled up to the supermarket, James said, "James, you want me to come in with you?"

"No, it's fine. I can take care of it."

James entered the Price Chopper, and I sat the engine. James looked back to the rear seat, a happy man. Nothing makes life better than a good partner. I turned sideways in my seat to lean my customer and said, "I guess you should be a beautiful girl. You're one lucky man."

"Oh, I know how good she is, believe me. Her folks coming up to visit is, like, a big deal. Her parents and mine each came up with half the money for the down payment on our condo, so I know her folks don't hate me. But when we've visited them, her dad

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PROMISE LAND

Thirty-six hours in NEWPORT, a city waiting to happen

BY CORIN HIRSCH & MEGAN JAMES

Tell someone in Vermont that you're headed to Newport for a few days and their reaction is likely to be something along the lines of "Newport? Vermont?"

Yes, Newport, Vt. The state's northernmost city, better known for its economic struggles than its literary pursuits, has been generating mostly positive news of late: about eager developers, new restaurants and a gleaming indoor water park at nearby Jay Peak Resort that attracts tourists all year round.

Chief promoter of this land of plenty is Bill Stanger, president and CEO of Jay. He's been offering the federal EB-5 program—which gives green cards to foreigners who invest at least \$500,000 in economically depressed rural regions across the U.S.—to attract \$600 million of development projects in the area.

The expectation of enterprise—in a place that desperately needs it—has already rebranded Newport as a burg on the verge of a radical transformation, a city waiting to happen.

"Today, we're looking at a community that has a lot of qualities to it, a lot of business opportunity," says Stanger. "With patient capital and a diverse range of jobs, we're going to really thrive."

Stanger's indoor water park is up and running, but Newport is waiting on Walmart, A&C Bilt, a South Korea company that manufactures artificial human organs, a German window manufacturer, a hotel and conference center, and an expanded airport. These developments are expected to create more than 5000 jobs, from high-level tech positions to drive-wash and construction gigs. In a city with fewer than 5000 residents, that's a game changer.

Meanwhile, the nonprofit Newport City Renaissance Corporation is working to make downtown attractive to tourists and locals.

Is Newport ready to be a destination? We packed our bags and drove north to find out.



Hughes, center, with Corin Hirsch

The view from 3800 feet

Newport State Airport sits next to the grassy Coventry landfill and across the street from the farm where Phish played their muddy 2004 "Greatest" concert. Built in the 1940s for military purposes, the airport was approximately 20 flights a day—in good weather. It's also the international headquarters of Lakeview Aviation, whose proprietor, Daniel Gaudin, runs a flight school, runs aerials and gives aerial tours to tourists like us for \$180 a pop. We decided to climb on board.

The son of Canadian immigrants, Gaudin grew up on a dairy farm in Newport. Before he got his pilot license in 2000, he ran his own farm

in the area. "Farming's a tough life," he told us. "I just got tired of giving blood and getting nothing in return."

From the air, Newport looks like an idyllic settlement jutting out into shimmering Lake Umbagog, a patchwork of churches, bridges and houses surrounded by water. Much of it was built in the late 1800s, during the lumber boom, when Newport was a major stop on the railroad line between Boston and Montreal.

In the '30s and '40s, Newport's International Club had the biggest dance floor in New England. Up to 2000 Vermonters could lounge in Louis Armstrong, Glenn Miller or Louis Prima, all of whom stayed there.

Newport today is not so glitzy. Like many North Country towns, the city has been in slow decline since the 1950s, when the mills began to close. A handful of do-it-yourself manufacturers stayed until the 1990s, but after they left, Newport had rock bottom—added, Stanger says, by increasingly restrictive tax and travel policies along the Canadian border.

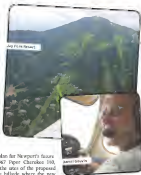
Use employment rose, businesses on Main Street shut down and rents dropped so low that the city began to attract a disproportionate number of the state's welfare recipients. The 2000 census found that the median income was \$23,526, one of five Newport residents was living in poverty.

There's a different plan for Newport's future. From his four-seat 1967 Piper Cherokee 160, Guerin swooped over the ruins of the proposed developments over the hills where the new AOC Btu plant will be built, the field where a 150,000-square-foot Walmart has been proposed, the waterfront strip and rail that will become Newport's first hotel and conference center, the old hospital being converted into 80 market-ready apartments.

"The Northeast Kingdom has always been a high unemployment area," Guerin said as he scanned over town. To appease the developers, he added, "would be selfish."

He assessed the sky. "We're gonna do a little cloud surfing," Guerin said, and pointed the plane toward Jay Peak, which is 30 minutes away by car. The mountain's dramatic old slopes are made from the Newport area. From the air, the coast looked like the Kennedy City, only made of wood and steel. We noticed numerous large construction sites dotting the landscape. The roof of the water park reflected the clouds as the plane's giant motor.

Within 45 minutes, we were safely back in the terminal, with its warm coffee and popcorn machine Patricia Sears was there, too. She's the sole employee of the Newport City Renaissance Corporation, a nonprofit working to revitalize Newport's Main Street, and has been collaborating with Guerin for the past six years on plans to expand the airport. Thanks to grants from the Federal Transit Administration and a \$30 million investment from Strong, within a few years Newport could



have a larger terminal, more foreign-trade-center warehouses and a longer runway. New month, Guerin's Parker. For its opening up a restaurant in the terminal, which will have a killer view of the two 4,000-foot runways. There are under way to extend one of them 10,000 feet to accommodate charter flights to and from Jay Peak.

"It's a monster up there," said Guerin. "You gotta land it."

Sears worked in

international community development for 12 years in Washington, DC, before moving to Lowell 10 years ago with her husband, an Orleans County native. After many years of dealing with spyware internet connections in Africa and Nepal, she was humbled to find her new home in the Northeast Kingdom wasn't much more technologically advanced. So

she began writing grants "out of necessity" for services she missed. The area got its first fiber-optic internet services in 2006.

Sears is hopeful but realistic about the pace of change in Newport. At the airport, she predicted, "I don't expect scheduled flights for another 10 years."

We picked up her Subaru and headed downtown.

WE CAUGHT THE NEWPORT'S GONNA-BE-GREAT BUG.

STEVE BRÉHAULT

Roasted on rye, Megan went for a grilled cheese sandwich apud with Michelle's spicy Ketchup, made in Craftsbury Common.

"We caught the Newport's gonna-be-grat bug," said Bréhault, explaining why he and his partner left Florida to come north to "a fire." A few doors down from the market, in a space that was once the town's department store, he's sipping the wine. Bréhault and others are opening the Northeast Kingdom Trading Center, an indoor local-foods market, at the end of this month.

Inside the cavernous space, Bréhault showed off the pound-cakes he'll make with local butter. Brown Dog Bitters, his newest venture. "Our first priority will be Northeast Kingdom products," he said, as well as a few from southern Quebec. That means local trout, duck, eggs and meat from nearby purveyors such as West Glover's Tanglefoot Farm, which will also sell from an adjacent meat butchery.

The better angle also has been moving slowly to the basement, where Bréhault Lager, co-owner of Eden Ice Cider, will soon move her cider-making operation. She'll sell her ciders, along with local cheeses, in a retail shop just inside the trading center's main door.

In the back of the space, before Cinto Alburne and Josephine Bréhault will turn out muffins, breads and pastries. It's a big step up from their tiny Main Street storefront, which won't be around much longer. Next year, the block is now occupies is slated for demolition. That will make room for the Renaissance Center, which will house a brewpub, restaurants and some retail stores.

Newport's food movement has a slogan: "Newport: Fresh by Nature." It also has a passionate enemy, "Taste of Newport," dreamed up by the Newport City Renaissance Corporation to acquire local and seasonal with the city's burgeoning food scene. As participants walk from restaurant to restaurant in the compact downtown, they sample signature dishes designed to offer glimpses into the region's tight-knit farm-to-table culture. We missed the second "Taste of Newport" by a week.

CH



Newport, Maine Market & Cafe



Steve Bréhault

Food is fuel

Sears means when we arrived at the Newport Nature Market and Cafe, which Steve Bréhault has co-owned for the last three of its 16 years. It's a buzzing local-food emporium where customers shop for groceries, cook the salad bar and sip coffee at café tables. The dark walls are covered with local breads and cheeses, and we sampled two for lunch. I got a cranberry, herb turkey

Destination: Newport

Our Swedish-inspired food-and-breakfast was on my wish from Main Street, Owner Beth Spornell and her Malibu, Phillip, greeted us at the door of the charming red and yellow house. There Spornell instructed us to take off our shoes.

Spornell is American but her son, Little Greets, has a distinctly Scandinavian feel due to the crisp, minimalist interior design — almost everything is white, either or earth toned. Our room was spacious and clean, the bathroom stocked with Newport-made Mountain Country Soap, including a pitchfork-shaped Aging Hippie hand and body wash.

PROMISE LAND

by J.P.

Sproul, a spryly woman with short, black-blond hair, counts herself among Newport's wildest (but not negative) new residents — and she's one of several women who have bought houses on Prospect Street over the last few years. Originally from California, Sproul has had many problems — inkery career, advertising copywriter and founder of Wisconsin's first online newspaper. When she decided she wanted to start an "eco" hotel-and-breakfast, she secured the country for a suitable town.

"I knew what I wanted to do and I looked around for a place to do it," Sproul said. When she visited Newport, she realized that it was on the brink of something big. "Somewhere in my life I've always been ahead of the curve," she said.

But Sproul also liked the fact that Newport wanted to control its growth. "It puts the brakes on sprawl and promotes it," she said, trying to explain Newport's "form-based code" — a municipal planning strategy that considers the look, structure and design of new development rather than solely its function, enabling greater zoning flexibility.

Speaking of planning, we'd booked a cocktail cruise for that evening. Tied up at the Northern Star, which once plied the waters of Lake Champlain, is now doing the same in Monksmanning, a 3-mile-long lake that straddles the U.S.-Canada border.

When bad weather canceled the cruise, we decided to rent a kayak so we could see the city from the water. Chris McFarland, proprietor of Chilly River Recreation, hooked us up with a two-seater in Gardner Park. He also told us about growupping in Newport in the '70s. "My old man owned a bar at a boat marina," he recalled. "There were pizza parties on Main Street."

By the time McFarland finished high school, however, things were bleak. "There were no jobs here," he said. He moved to New Hampshire to find work — moving up the ladder and landscaping — before moving back to the area six years ago to start his outdoor recreation company in nearby West Greenboro.

McFarland is optimistic about the redevelopment plan for Newport. "It'll create jobs, hopefully everything she will follow," he said. He supports a proposed Walmart Supercenter, which will be the largest in the state. Lake



The Northern Star



Paddling on Lake Monksmanning

many of his neighbors, McFarland currently drives an hour and a half to Littleton, N.H., to shop.

Wasn't a giant Walmart expected? The Pick & Shovel, downtown Newport's sprawling general store? McFarland doesn't think so. "Unfortunately, if you don't like the color of the underwear there, you're out of luck," he quipped.

It was the first of many Pick & Shovel adventures. McFarland would wear his arguments for and against a new Walmart.

No sooner had we launched on Monksmanning, equipped with whistles — a Coast Guard requirement when boating on international waters — than it started to pour. We took shelter

under some birch trees behind Vita Foods, a supermarket

where I bought a beer from the lake.

It turned out to be the very spot

where Newport's developers plan to

build a hotel and

convention center

in 2014, a project

that Stanger told

us will have a "ca-

dium kitchen" to

show off Vermont-

made foods. Tony

Penner, one of the

brocked of the

Windsor Plaza,

which lies the

southeastern edge

of the lake, didn't

letting the cur-

rent scenarios — a

supermarket, like Aldi and a few small

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city's food and nightlife — our hopes were high for the future; we were pretty skeptical about the latter. No report has a dense urban center, so it took only four minutes to reach our first stop: Laga Trattoria.

Owner Frank Richards opened his trattoria in 2001, long before Newport was on the upswing. "We looked at Newport and thought, in 20 years, this place is really going to take off," Richards told me last year. "It was one of the last areas of New England that hadn't been overbuilt."

With a four-sided bar and an encyclopedic menu, Laga is a bustling spot. The owner, Donald Sutherland — who has a house just over the border in southern Quebec — is a regular customer; a waitress told us, confiding that he loves the lunch chops. We ordered a few, and they were scrumptious, charmed and glistening on the outside, succulent on the inside. Also present were Richards' hearty lobster rolls, seasoned with the herbs grown at the restaurant's back dock.

We saved room, though, as we had planned a night of "app surfing." From Laga, we moved on to Le Beffroi, an elegant 3-year-old oyster place. Inside, comfy leather chairs face the lake. As luck would have it, it was sushi night, and we nibbled upon the late waves of pink-faded from the sky over Monksmanning.

Senior moment it was time to check out Newport's bar scene. Our pick, Dan Graven, had a corner table at Jager's Tavern, one of the city's longtime watering holes. Inside, we were surprised to find Katie Cullen's Elderberry Lager sitting at a table with her fellow denizens: their table littered with small, crushed plastic cups. "I was a Jell-O shot runner," joked Lager, who had apparently just downed one.

DI Spence — an aging hippie with a long, gray beard and tie-dyed shirt — spun requests from his laptop to be set on small stages lit with a paper full moon and twinkling lights, his voice descending from a recent seasonal dance.

Spence, who told us he is a two-time world champion line dancer, is one of two regular DJs at Jager's. He became our nightgown guide. When Jager's closed, he advised we should check out the Pub & Grub.

It wasn't hard to find. We spent a lot of time looking for a parking lot in the backside of Main Street. They pulled in and out of a low dock, whose which was tucked a piece of paper printed with the name of the bar. We checked into the dim, low-ceilinged bar.

The dance floor was teeming with teenage bumping and grinding to blasters. We were at least a decade older than the youngsters, but when Spence showed up, the kids begged him warmly. "Most of them are banned from all of the other bars in town," he said, chuckling as we learned about the pool table.

"In fact, I won the basketball in town."

WE LOOKED AT NEWPORT
AND THOUGHT,
IN 20 YEARS, THIS
PLACE IS REALLY
GOING TO TAKE OFF.

FRANK RICHARDS

Out on the town

After drying ourselves off at Little Green, we headed out to sample the



Dan Graven and her colleagues, Friday

In the bedroom, Megan met a gaggle of college-age girls making out in the corner. When she told them she'd come from Jasper's, they told her that that's where old people go. The girls said they prefer to drive 45 minutes to Londondale when they want to go out. "This place is usually dead," a girl named Augusta told Megan. "But it's some guy's birthday today."



St. Mary Star of the Sea

C.H.

Culture shock

The next morning, we rented a trucker's Spinali with our last-night adventure. She was surprised we'd found enough downtown activity to stay out until midnight. To stress, we took up Prospect Street, which winds along a steep hill to St. Mary Star of the Sea, an imposing 1910 granite church with two soaring towers and the city's best view of Montpelier. The old cement front door was recently tossed to Rural Edge, an organization providing transitional housing.

The Catholic school heads it into empty and abandoned. Looking for a little culture, we strolled back to Main Street and popped into the MAC Center for the Arts, where we found handmade pottery and ceramics, paintings, linens, and handmade wool Jim McKinnon founded the cooperative gallery six years ago with a \$10,000 grant from the Vermont Community Foundation. Since then, 50 artists have joined.

One of them, Isabel Marks, was working the gallery that day. Originally from Montreal, Marks and her husband put their green cards 15 years ago and relocated to the area. "We wanted to be close to Newport," said Marks,

noting she made a small investment in the parking center "I believe in it so much."

She's not the only new Newport cheerleader we met that day. Paul Decker, Newport's zoning administrator, grew up here before leaving for architecture school and a career in New York City. In 2004, he returned to his hometown and, when the services city planner left unexpectedly, Decker got the job. Here, he's the father of a newborn baby and passionate about all things Newport.

Decker's first task as city planner was to write Newport's beleaguered town-based code, versions of which he's now working on for South Burlington and Huntington. "A town-based code stops spread in its tracks," he said, echoing Spinali as we walked through Newport's streets together. In 2006, the American Institute of Architects chose Newport as a Regional/Urban Design Association Trust location. A handful of architects visited the city over three days, sharing its assets and generating ideas for how to improve livability — which included revamping the planning code.



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PROMISE LAND

by P.J.

Dreher recounted the story of a dollar-a-week lease that recently wanted to open a branch in Newport. "We did think, 'Wow, but the front of the store has to look like this, and the doors need to be this for space.'" The company chose to go elsewhere.

We walked to the Summer Street neighborhood to look at one of Newport's simplest yet most effective interventions in the first urban community garden. We found it in a clearing ringed by rental units.

As recently as three years ago, Summer Street was known as a high-crime area, and residents hung out at all hours in the parking lot at its corner. When Dreher suggested that the city try and turn that lot into a community garden, resident Jennifer Bernier was the first. "That's crazy!" she told Dreher, even though it bothered her that some people had begun referring to her neighborhood as "the ghetto."

The city secured a municipal planning grant to cover some of the \$15,000 cost, and donations from other local businesses — for things such as seeds, a shed and gardening supplies — flowed in. Two summers ago, the parking lot was removed and a 5,000-square-foot garden took its place, filled with semicircular raised beds containing kale, carrots, lettuce and tomatoes.

"Poor traffic went down. Crime went down," says Dreher. Residents started bringing a basket to the garden and taking home fresh produce. Before the community garden, Newport was considered one of only two "food deserts" — urban neighborhoods — lacking access to affordable fresh food — in Vermont, according to the U.S. Department of Agriculture. Vermont's other food desert is Winooski and Burlington's Old North End.

Bernier, who now coordinates volunteers and spends much of her time at the garden, and she wouldn't let her children play outside before "Now we have barbecues, and the older people come out of their homes to sit," she said. Bernier remembers teenagers who cross through the garden without offering to help.



Newport now has six more gardens in reclaimed spaces throughout the city, and Bernier credits them all. Last year, those gardens produced 1700 pounds of vegetables. Some of the food also goes to Newport's dynamic farm-to-school program, which operates a popular mobile truck called the Lunch Box van.

As we were leaving, Bernier picked a fuchsia-colored Valentine radish, brushed it off and handed it to me. It was long and expertly curly. "We planted these three weeks ago," she said proudly. "They grow incredibly quickly."

C.H.

Old Newport

The sense of a shifting tide in Newport is palpable. We felt it everywhere we went — in a new community center and gallery called the 96, where owner Diane Peck was sitting up for a neighborhood movie night, at the Oak Side Restaurant & Pub, a waterfront local favorite we found bustling on a Friday afternoon and around the breakfast table at our B&B, where tourists called and asked about the area's natural beauty. Everyone wanted to talk about the new Newport.

But not everyone buys the hype.

Near the end of our stay, a man across the street from Little Cinema noticed my camera and called out to me. "Come take one picture!" he shouted.

Mike Cyy, a retired barrel of a guy with a beard and a thick, slightly crooked nose, lives in nearby Huntington. He was in Newport with his family visiting his ailing mother, who was about

to move out of her home. After snapping a few family photos, I asked Cyy what he owns a roofing business, what he thinks about the development plans for Newport.

"I personally don't think it's gonna do any good," he said. "I lived here for 20 years, and I haven't seen a change come. They built that big one after building, but that didn't help." The Richard Sears Office Building was constructed, along with a waterfront boardwalk, in the '80s.

Angeline McAlister, a stay-at-home mom of six, nodded her head in agreement, though she admitted she's looking forward to the Walmart. "Pick & Shovel has a lot, but not if you're on a budget," she said. McAlister is skeptical about those promised new jobs — she said they aren't likely to go to people who, like her, have lived in Newport all their lives, but wanted to move elsewhere because, "What we need is more training for the people here," McAlister added.

A lot of the folks she was talking about are employed at the Pick & Shovel. The massive, black long campus opened in 1977 as a toy hardware store owned by Tim Hamblitt. Over time, he and his family gradually purchased departments — clothing, an ice cream window, a signage department, even a pet shop with mammals and guinea pigs. When Newport's Ames Department Store closed about 30 years ago, Pick & Shovel also became the go-to place for small appliances. Its retail space now covers an entire block and 35,000 square feet. Another 450,000 square feet nearby is given over to warehouse space.

We have to check out the Pick & Shovel, located behind a mill race we arrived in Newport, Me., at the end of our stay, we finally did.

In one doorway, two employees were assembling a basketball hoop for a customer. Within another, a woman debated vacuum cleaners. Another young employee handed out free popcorn. It was a scene that bordered somewhere between small-town general store and, well, big-box retailer.

Upstairs, we located the infamous underwear well pegged with what Hanes U-Go briefs and more sports gear. "The great debate is, first, can you find underwear?" cheered Greg Hamblitt, Tim's son, who runs the store with his brother, Chase. It's clear that he's heard all the arguments for and against general selection in Newport. "We have underwear. Yes, it may not be Walmart pricing. At least we're trying."

Hamblitt and his family seem somewhat anxious about Walmart's arrival, especially as it will be sited in neighboring Derby and will possibly draw off the southward flow of Quebecois consumers that usually come to Newport.

"That's the nature of business," he mused. "I shop at Walmart, everyone shops at Walmart. If we're not our customers, we'll figure out how to zig and zag if we need to."

The bigger issue, Hamblitt pointed out, is that Newport needs to grow, and if that includes a Walmart, so be it — as long as the city retains its character. "We live in Little Northeast Kingdom, Vermont, for a reason," he said. "I think it would be a shame if we turned into South Burlington." ☐

C.H. & J.



Mike Cyy and family

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Wealthy Living

Book review: *Saved: How I Quit Worrying About Money and Became the Richest Guy in the World* by Ben Hewitt

BY MARGOT HARRISON

Is Ben Hewitt's new book a manifesto disguised as a memoir, or a memoir disguised as a manifesto? The title, *Saved: How I Quit Worrying About Money and Became the Richest Guy in the World*, suggests a personal journey. Skip ahead to the book's conclusion, a five-page "Conscious Economy Manifesto," and you'll get wind of a more didactic bent.

Like fellow Vermonters Bill McKibben, Hewitt has a tendency to disarm readers with folksy personal anecdotes before bludgeoning them with social critique. The question he poses in *Saved* is a worthy and urgent one: Can Americans stop defining their "net worth" in dollars? Using the tools of reason, Hewitt makes a laudable effort to answer that question without preaching to the choir. Whether he succeeds in reaching his broad target audience is the question.

Saved is the story of three people. One of them is Hewitt, the Chittenden farmer and journalist who gained national notice with the 1996 book *Saved*. How the Community Food Strategy in Local Food, an examination of Blaudry's role in the burgeoning locavore movement.

In *Saved*, we learn that Hewitt doesn't make much money from his dual occupations, brooding in America's shadow, he tells us exactly how much. His mortgage is paid off, and his family lives frugally and sustainably, but this doesn't stop him from worrying "over the belief that I should be accumulating monetary wealth in preparation for an unknown future. Why?" he continues. "Because it's what I've been told I must do, it's what an all-knowing being told me must do."

As the main answer in the forward of the book's second lead character: Erik Gilford, a young, Wholesome environmental activist and wilderness guide. Who also with introduced us to Gilford, the latter sums it up: "A year and lives in a 96-square-foot cabin with plumbing and electricity. Unlike his comparatively affluent friend Hewitt, Gilford spends an hour time thinking about money, preferring to enjoy the pleasures of his simple life. When he sleeps, it's about the fun of the place."

BOOKS



Our third central character is the book's reader—or the type of person Hewitt appears to post as his target reader. This reader is a naive conventional man, the author or his friend—so conventional, in fact, that Hewitt goes out of his way to make statements such as, "I think it's important for you to know that Erik is not a look." Later, he acknowledges that his treatment of Gilford as an example may strike the reader as "rather far-fetched and generally unlikely."

In short, the assumed reader is something of an antagonist. When Hewitt writes, "Erik Gilford's self-imposed frugality might serve as a fable," he's comparing Gilford not just as a model to emulate,

but as a fable in the other sense, too. The average American reader, he suggests, may have trouble seeing a large poor person as anything but a strange fiction.

I'd venture to guess that in Vermont, where "transient labor" and "tiny towns" are terms bandied about, most people count a few such "fables" in their backyards. But, while Gilford's lifestyle might not rise so many eyebrows around here, Hewitt's main point stands.

That point is that even those who reject the values of American capitalism—such as the author—may not be able to jettison the fears that drive it. It's one thing to denounce big banks, another to stay awake as your retirement accounts plummet. For

Hewitt is far so many other Americans, he writes, "The year 2008 was... a period of tremendous loss." For Gilford, it was just another year.

So how does Hewitt learn from Gilford to stop worrying about money and live his precious financial state? The not speaking much by revealing that, in fact, Hewitt learns to avoid consumer debt (which he already did), to embrace networks of mutual dependence—that is, to better tools and labor, to request and offer help—and to be at peace with his inability to amass significant savings for the future. He reaches these conclusions through interactions with Gilford and a long look at the history of American currency, which teaches him that money is just a fiction we all made up. Yes, even gold.

In the "conscious economy," Hewitt argues, we accept this fiction without question. We make it the centerpiece of our lives—the very definition of "security." In the "conscious economy" that he proposes, we learn to separate the "worth" of an object, occupation or social relationship from its imaginary dollar value.

In the process, we give the only true security, the "deeper well of prosperity" from which Gilford draws. "It's hard to care so much about money when you have found alternative ways to secure at least some of the basic necessities of human survival," Hewitt writes persuasively. "When, to put it simply, you aren't scared."

Half this sounds familiar, that's because it is. The roots of the frugality movement go back to the Shakers, who argued that contentment lies in accepting and even embracing life's hardships, rather than in hoarding good stuff we can't use or take to the afterlife. It's a compelling message that runs contrary to innumerable trends in contemporary American life, starting with the gospel of growth and "positive thinking."

As a reader receptive to that message, I found myself frequently wondering why I was so frustrated with this book. We all have our personal issues with money—as Hewitt demonstrates—and my reaction was something in mine. But the frustration has a more objective cause, too. In his eagerness to convince his readers that Erik Gilford is not a look or a fable, Hewitt shows a tendency to talk down to us and

to hand-wring every potential objection to his thesis.

Sure, it's easy to depict our consumer dreams as vapid. (Givent is especially fixated on *Sex* as an emblem of everything wrong with our culture.) It's equally easy to dismiss social media as "90% more than the monetization of our relationships" that it's not so easy to wish away concerns about, say, how a poor person is going to pay for health care.

We've all heard the stats. For more and more Americans, medical costs factor into personal bankruptcy. In the single passage

household or Gifford's may not work for years. His aim is not to blame those who lack his particular "freedom to reform my relationship to money and wealth" — only to make them consider alternatives.

Yet there are times when an air of condescension infiltrates the narrative. Perhaps it's simply because Hewitt's style, while deft and kind, can be precious. A sentence such as, "We feel offense, pain because we see, in fact, 1-poor" is unlikely to sway a reader for whom a smartphone is not a status symbol but a tool. And readers may feel as if they've been misapprehended.

THAT POINT IS THAT EVEN THOSE WHO REJECT THE IDEALS OF AMERICAN CAPITALISM — SUCH AS THE AUTHOR — MAY NOT BE ABLE TO JETTISON THE FEARS THAT DRIVE IT.

he devotes to this topic, Hewitt acknowledges that health care is "historically expensive" and a prime reason why so many Americans cling to stressful, unfulfilling jobs. Then he quotes the stats on diabetes and other lifestyle-related ailments, which lead him to conclude that this scary situation poses little threat to those who practice healthy living in a kale of food system

back to a schoolyard lecture on sharing when Hewitt informs them, "Surprise, surprise — it actually feels good to take responsibility, not only for ourselves, but for one another."

The thing is, it's not such a surprise. We already talk plenty in Vermont about community spirit and mutual interdependence, what we do not talk enough about is how to practice these values in the context of the large, "unconscious" consumer Hewitt dwells on: how a woodworker/artist and a writer/farmer might do so; but even an urban software engineer who's a happy devotee from money forest? This book, which repeatedly expresses disdain for the apathy in which that engineer makes a living, has no answer.

With any luck readers will hammer out their own answers as they mull over on Hewitt's musings. For all the hints of his highly personal approach, he's done us a favor by cogently posing the right questions. *Saved* may not save you from financial anxiety but it will force you to ask yourself what kind of future you're squandering every day, dough for — and whether you might be better off investing in the here and now. **D**

While it is true that I cannot protect my family from every single health crisis, it is true that by making informed decisions about how we eat and otherwise care for ourselves, we can absorb ourselves of much of the risk associated with the contemporary American lifestyle. We place tremendous importance on the quality of the food we consume, and on ensuring that our lives remain as stress free and full of beauty as possible. These factors, as much as anything else, provide our "health insurance."

It's a fine sentiment to have, and so one can deny the benefits of a whole system lifestyle. But tell this to any organic eating, clean-living family that has endured an unexpected health emergency and found itself deep in the debt hole. Until we change the conditions that make health care such an extraordinary expense, this particular financial fear won't be easily dispelled.

Granted, Hewitt makes sure to acknowledge that what works for his

D loved ones? (Just sharing about money and finance isn't the best day in the world.) *Future Goals* (204 pages) \$19.95. HEWITT WILL SIGN THE BOOK AT Thursday, July 11 at 7pm at Phoenix Books, Burlington. phoenixbooks.net



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Sage on Stage

Theater review. Tuesdays With Morrie at St. Michael's Playhouse

BY ERIK ECKILSEN



St. Michael's Playhouse and University of Vermont photo showing Schwartz and Mitch Albom respecting

One thing a college student taking courses online will never have to endure is a professor who opens up as well as he or she does. But that may be the student's loss. Just ask the millions of readers who made Mitch Albom's book *Tuesdays With Morrie: An Old Man, A Young Man, and Life's Greatest Lesson* a best seller when it was first published in 1997.

The book chronicles Albom's rekindled friendship with Morrie Schwartz, a Brandeis University sociology professor from whom Albom took classes in the late 1970s. Albom was moved to seek out his former teacher some 18 years after reuniting his diploma when he learned Schwartz had been diagnosed with the fatal (though asymptomatic) lateral sclerosis (ALS), aka Lou Gehrig's disease. Albom's book inspired a 1999 TV movie starring Jack Lemmon and Hank Azaria and a 2002 stage adaptation, coauthored by Albom and Jeffrey Fletcher. A production of the play is currently running at Saint Michael's Playhouse at the McCarthy Arts Center.

In its understated simplicity, the St. Michael's staging, directed by Kenneth Korman, illustrates well what makes Albom's tale so anchoring: Schwartz has something worthwhile to say, and Albom has the good sense to listen. Talented professional actors Christian Kober and Berna Paschke honor the essence of this humane exchange with acuity, at times understated, more as *Mitch* and *Morrie*, respectively.

As *Mitch*, Kober is also the play's narrator. He speaks directly to the audience at intervals, providing backstory about his frenzied years and later describing the hectic life that the postgrad meetings with his mentor are interrupting. Past and present collide for *Mitch* as serendipitously that, when this story set true, six times of events might strain credibility. Despite his promise to stay in touch with his favorite professor, Albom lost contact with Schwartz—who built a highly successful career as a sports journalist—against his teacher's advice to pursue his passion for music. When Schwartz was diagnosed with ALS, his strikingly positive outlook caught the attention of

the producers of TV's *"Nightline,"* who booked him for an interview with Ted Koppel. Albom chanced on that interview while channel surfing one night and decided to look up the old man.

As depicted onstage, the reunion is welcomed at first. *Mitch* is unsure how to respond to Morrie's cavalier attitude toward his imminent and increasingly debilitating disease. But by the end of their first meeting, Morrie has charmed *Mitch* enough, and he agrees to return the following week—deadline stresses and the logistical challenges of distance be damned. (*Mitch's* home base in Detroit; Morrie is in West Newton, Mass.)

Mitch's decision to resume seeing his teacher for regular "office hours" points as much to something missing from *Mitch's* life as to Morrie's wealth of insight. This aspect may be one of the story's best hooks for a wide audience. It's not merely an evocation of a remarkable human being but a reflection on how a character more like the rest of us—the goal-driven *Mitch*—folds tough questions about his life's core values. Those questions haunt *Mitch* from the moment

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he leaves Morris's side after their mutual reunion, compelling him to return.

As Mitch, Kahn turns in an energetic performance that spans a broad emotional range. He visits Morris after their long separation, largely out of obligation, mixed with a dash of guilt. Kahn is believably self-absorbed, but his Mitch shows enough humanity to show Morris a point of emotional contact. The ambitious yuppie has not so completely discarded the thoughtful young man Mitch once was as to erase all feeling for this influential figure. Kahn deftly externalizes the unique emotional tension of confronting the past—the promise it held and the promises he made

—vulnerable Death as well as cosmic relief—but Pausanias strikes out his territory with focused acting, a very close and on-target score.

In a program note, director Kinnaman estimates that his approach to directing Kahn and Pausanias was essentially to "stay out of their way" (they'll be deserving substantial credit, however, for his cast's stage chemistry and keen comic timing). Even the lesser moments—there are not many, though the play's premise offers a poetry strong else about one outcome—crackle with vitality. Tuesdays With Morris is not without its sentimental beats that, from scene to scene, its drama is more subtly

wrought through

highly nuanced

performances.

On opening night, in the first half of the play, some of the nuances strained against Monday, that scented Mitch and Morris shudder to shudder on the almost bare stage. Their exchanges showed the audience the actors in profile, diminishing the effect of facial

expressions and limiting the prospect of Pausanias's voice. In later scenes, Morris receives Mitch while lying in bed and faces the audience more directly.

Despite Morris's increasingly limited range of motion, Tuesdays With Morris burns along brightly over roughly 90 minutes without intermissions. The meaning of life—spoiler alert—is not revealed by the final curtain, but in this crisp production such moment is lived to the fullest. **B**

IN ITS UNADORNED
SIMPLICITY,
THE ST. MIKE'S
STAGING ILLUSTRATES
WELL WHAT MAKES
ALBOM'S TALE
SO ENCHANTING.

Pausanias's Morris, for his part, appears to know precisely what when he's doing

ing. He embraces the reunion with his former student with jaded vigor, as if knowing and delighting in how uncomfortable his openhearted, welcome makes Mitch. Pausanias plays Morris in this vein for much of the play, repelling meanness and self-conscious proficiency. Yes, Morris is a host of wisdom, but he and Mitch also share laughs at some of the aphorisms Morris makes up on the spot. It's as if the two of them know that, thanks to Ted Koppel, the world expects Morris to be witty, when, really, he's just being true to himself—which is all he's ever asked of Mitch.

Like Kahn, Pausanias brings to his role a complexity that makes another moment, such as when Morris talks about his mother's death, less predictable than they might be, and more real. He's a large presence in this play

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Making the Cut

Forging meaty links, Bridge Street Butchery is a nexus for the Mad River food system

BY ALICE LEVITT

Yearnings. Jeff Lynn once had destiny on a trip to Italy. The New England Culinary Institute-trained chef considered himself a fish specialist, but visiting a small seafood market in that country opened his mind. "It was just outside Florence, and it was a tiny, tiny place. I just remember the smell, the look of the place—it was really neat," Lynn recalls.

When he moved to Warren 15 years ago, Lynn dreamed of opening a similar store in the area. But it took a spate of bad weather in Vermont—really bad weather, in the form of Tropical Storm Irene—to motivate him to make the dream reality.

Following the storm's devastation in Waterford, Jason Galsano closed his Green Cup Café at 80 Bridge Street, and the Galsano family rebuilt the site, turning it into something of a food hub. The sprawling building now holds luxury Sweet Bonach's and ice cream parlor Scoat's Honor under the collective banner of the Sweet Spot, as well as the rustic, farm-style restaurant Tossant. By the fall of 2012, there was only one space left.

Over dinner at Tossant that fall, Lynn told his wife he wanted to take over the space next door and finally realize the idea he'd been harboring for so many years. On December 31, he opened Bridge Street Butchery with a counter full of the best heads the Mad River Valley has to offer. Fresh fish and meats are available for home chefs to prepare however they want, but Lynn's biggest sellers include marinated fish, homemade sausages and local veggies. It's a one-stop shop for the Valley's growing gastronomy beauty.

Good relationships with other local businesses are at the core of Bridge Street Butchery's success, Lynn says. Suzanne Blazen's very, tiny leaven



bread, formerly sold at Kingsbury Market Garden's farm store, now fly off the shelves on Thursdays, Fridays and Saturdays. A cheese case is packed with whole wheels of fromage from nearby von Trapp Farmstead and other Vermont cheese makers.

When he worked at the now-closed Sweetened Grill & Bar in Warren, Lynn was the first chef to concert a relationship with Edna Wood of Wood Mountain Fish Wood now makes regular trips to fill Lynn's case with baby octopus, Acadia rockfish and whatever delicious Massachusetts fishermen have to offer.

Lynn's mother, Nance, a former nurse, staffs the Butchery's counter. One of

the store's trademarks, she says, is that customers get a fresh lesson with each purchase from the fish case.

This reporter uses butts to make a lesson: octopus leaves blue with day-bast cod purchased at the butchery. The fish is exceptionally fresh and meaty as it is at top-flight restaurants and the few other Vermont retailers that Wood supplies, including South Burlington's Ruddy's, Loring, Barre's Mark's City Market and the Woodstock Farmers Market.

On a recent Thursday, Lynn fires up the grill in the grassy area out back of the store overlooking the Mad River. At lunchtime, tables are there filled up with diners enjoying sandwiches made from

house-roasted beef or imported Italian cold cuts.

Those same customers may well be fans of Lynn's most popular sandwich for fish. Made with curry, coconut and local lemon butter, it features small doses of curry and garam masala that impart a surprisingly savory flavor. Anything souled in the northeast tastes like a more complex, less sweet version of Thai curry. "We can't keep up with it, we sell so much of that," Lynn says. "We do skewers, octopus, scallops."

Today the sandwich has been permeating a big, meaty slab of steamed fish. Lynn serves it grilled over what could best be termed a baby Caprese salad.

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SIDEdishes

BY EDDIE HIRSCH & ALICE LEVITT

Heart of the Run

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CLOSES IN WINDSOR

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WINDSOR COUNTRY in Windsor. Owners **PETER JILSON** and **ANNE MARIE DELANEY** opened **AMERICAN CRAFTED SPIRITS** six weeks ago. Their first

Windsor's **GREAT RIVER VALLEY**, which Jilson distills into a slightly street spirit that visitors can sample straight or in a daily cocktail — such as a watermelon martini — in the distillery's tasting room.

Within two months, Jilson and Delaney hope to release a gin — and, down the road, a whiskey. "There's quite a demand for whiskey right now, but you're trying to stay conservative and grow organically," Jilson says.

COURTESY, JILSON & DELANEY



American Crafted Spirits

product, **BLOO Vodka**, is now for sale there and in a handful of Vermont liquor stores, where it retails for \$24.99 and sports a sketch of a goat's side on its bright label.

Jilson crafts the spirit in a custom-built German column still. "It's like a musical instrument, and it sort of looks like one, too," he says of the gleaming ring construction, which visitors can peek at from behind a glass wall in the tasting room. "If you work it the right way, with the right raw materials, it's fun to see of make it sing."

For now, the raw material is organic grain from

American Craft Spirits was founded in part by a roughly \$300,000 loan from the Vermont Economic Development Authority, and it's the latest food-related business to find in the Windsor Industrial Park on Route 8, Harpoon, **VERMONT FARMHOUSE GREEN COMPANY** and the **SAUTER-HARRIS FARM** — with a concrete stand and a wood-fired outdoor pizza oven — also operate in the complex, along with an outdoor farm company and a sculpture garden.

— C.B.

Riverside Redux

SWEET MELISSA'S GROWS IN MONTPELIER

The corner of Montpelier's Langdon and Elm streets came to life again last Wednesday when a **SWEET MELISSA'S** opened in the building where Langdon Street Café closed last winter.

The Romes Brothers Band, Rod Hat Jabs and Talkin' Bones Golems were all part of the opening-week lineup at the music venue, bar and restaurant, whose interior is still taking shape.

"We haven't really slept," says co-owner **TONY MOOG**, who also runs and operates **MOOG'S** place in Marlboro and has a toddler at home to boot. Moog and his crew — including his partner, **KARLEENNA**, as well as **JACQUE** and **MELISSA MOOG** — have spent the past two months working "16- to 20-hour days" to reanimate the spot. That entailed tearing out outdated systems, crafting a new bar, refurbishing the floors, and painting the ceiling black and the walls various shades of purple.

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Photo: Photo courtesy of Captain 12345

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Making the Cut

with tiny cherry tomatoes, pearls of Maplebrook Fine Cheese mozzarella and freshly chopped basil.

For his own lunch, Lynn enjoys a rustic, Basque-style stew composed of lobster, shrimp, lentils, chickpeas and baby octopus in white wine and lobster stock redolent with penetration. "It's a good chef, isn't he?" asks Renee after our shared meal.

That abundance of motherly warmth helps make 40 Bridge Street unique. Lisa Curtis, co-owner of Sweet Simone's, knows what it's like to have mom helping out. Her parents, Sam and Barbara Galasso, live in the building.

"I really like the family dynamic," Curtis says. "My parents are always there, and it's [Lynn] and his mom, too. It's nice to have the dual moms being present in all our lives."

Add present co-owners Chris Alberti and his wife, Mary Ellen, and you've got a happy family on Bridge Street. Happy, that is, so long as there are no more structural storms.

Given the building's history, that threat always looms. During lunchtime on a recent weekday, Sam Galasso walks along the panoramic plot abutting the Mud River with a twofold look on his face. His heart needed to get down mudbugs since last fall's Hurricane Sandy, but with warnings of an impending foot inches of rain following the near-constant deluge in recent weeks, Galasso and his tenants fear the water may have nowhere to go but up.

"It's scary. I won't sleep tonight," Lynn says. "I called my insurance agent first thing this morning to make sure everything was covered."

Fortunately, no damage seems this right at the following week—though Lynn says another hour of rain probably would have caused a flood. The frequent alert for a fight or flight response here forged bonds not just among the denizens of the building but among all the business owners on Bridge Street. "We never worked in an environment like [this]," Lynn says of the interbusiness cooperation.

Bridge Street's foodie enterprise has another thing in common: a desire to support the agriculture of the Mud River Valley. The butcherery recently began selling pots of nettles and herbs from local farmer Dave Harbort's latest project, Green Mountains Harvest Hydroponics. More veggies are still to come from Waterfield's Bridge Street Farm. Over the winter, that produce is likely to appear in the form of pickles similar to those the butcherery currently sells, such



FRESH FISH AND MEATS ARE AVAILABLE FOR HOME CHEFS TO PREPARE HOWEVER THEY WANT, BUT LYNN'S BIGGEST SELLERS INCLUDE MARINATED FISH, HOMEMADE SAUSAGES AND LOCAL VEGIES.

as sweet-and-spicy ramps and crumbly dilled carrots.

For all the vegetables and fish it sells, the store is, in its name indicates, primarily a butcher shop. Indeed, Lynn says his biggest challenge has been sourcing local meat. "The slaughter schedules never match when I need it," he laments.

Part of the problem is that Lynn's business model rules out freezing anything. There's no freezer in his part of the building, and he plans to keep it that way. That's not a problem when his entire inventory turns over every two days, Lynn says, but remaining fully stocked can be an issue. He often relies on such high-quality out-of-state farms as California's Niman Ranch for cuts he can't get locally.

One of Lynn's staunchest suppliers is Vermont Way Fed Pigs, just up the road at 189 Tripp Farmstead. The well-marbled porkers provide the meat for his rotating variety of sausages. Fresh Italian links (both sweet and hot) and garlicky bratwurst are among the most popular, but the butcherery also focuses on dry curing, just like that inspiring Tuscan salami.

Lynn's summer sausage blends the pork with local beef for a creamy blend of smoky fat. The technique: soppressata is soaked with big chunks of black peppercorn. Long Island duckbreast prosciutto is aged in the refrigerator for 90 days yet remains almost as soft

as fresh meat. These preparations, along with grumpy mustard, Store's brand and some of Lynn's puddles, make it easy for home cooks to assemble a restaurant-worthy butcher board.

The butcher's appeal hasn't been lost on locals. Next door at the Sweet Spot, John Villa of Scott's Shiner Ice Cream says for impromptu entertaining, he'll run over to the butcher shop for fresh systems. After a long workday, he'll pack up three Island salmon for dinner with his family.

Between selling prepared sandwiches and soups at lunch and raw ingredients for dinner, Lynn says he has his mother and her assistant, Justin Richards, on "wall-to-wall" from lunchtime until 6:00 p.m., Tuesday through Sunday (Sunday service ends at 2 p.m.). "We have to run to lock the doors," Lynn says about closing each day. "I think people are really digging shopping there or their days a week for fresh."

It took a surprisingly long time for agriculturally focused Waterfield to get a butcher shop of its own. But now, both locals and sojourners, seem to deem the Bridge Street Butchery worth the wait. "I think it has brought life back to the area," neighbor Curtis says. "It's a nice addition." ☺

f Bridge Street Butchery 40 Bridge Street, Waterford 05083
bridgestreetbutchery.com

SIDEdishes

CONTINUED FROM PAGE 28

Entrées & Exits

AMATE CHANGES IN WEDNESDAY'S (10:30) IN A BOLDING TON AND PARABLES, BY WELLS RIVER. Jani was longer in the Dog Haus Executive chef **WALTER** (10:30) tells us that Jani's Dog Haus, the creative hot dog eatery at Waterbury's **CORNER** **AMATE**, now goes by **JANI'S** **SALAD** in the wake of a crime and doesn't eride from California. The complainant was a Pasadena-based nightclub called Dog Haus.

"I absolutely loved Burlington and knew this was where I wanted to be," he recalls. After earning his MFA from Clarkson University, Graber worked for his uncle as a rotating manager for four Orange Leaf stores in Massachusetts. Realizing the dimensions Burlington market had room for just such a business, he began searching for spaces. The College Street location allows for plenty of seating alongside a full menu on TV, sure to be

When **PAUL** **DANIEL** purchased Warner's Gallery Restaurant in Wells River in 2000, his goal was to make his adopted home land healthier with wholesome Lebanese food. On July 26, **AMATE** **MEDITERRANEAN RESTAURANT** will close for good. "It's a painful decision. I'm so depressed, so upset, so mad. I can't do nothing to change it," Berlin says. The academic turned restaurateur says he visited for his chef to find another job before announcing the closing, but he knew it was costing over \$150,000 in losses. "I was completely rejected by the local community," Berlin says, and adds that the only business he got was from customers visiting from Boston, New York, Montreal or occasionally Burlington or Montpelier. Berlin believes his fatal mistake was leaving the deep fryer from his restaurant and refusing to cook the French fries that locals love. Instead, the Beirut native offered 12 courses, mainly made with local meat and vegetables and olive oil from his parents' garden in Lebanon. "I went 100 degrees, and the locals here are not ready for it," Berlin says. "But I cannot sell you things I will not eat myself!" In the restaurant's remaining weeks, Berlin will serve it in a canteen on Friday and Saturday only. He says his new lunch chops are worth the trip.



"We got a letter from a high-powered southern California attorney saying we were in direct copyright infringement," Smith says. Turns out, the other Dog Haus is starting a national franchise campaign, and its owners were concerned about confusion.

On June 28, Burlington got its first taste of the 279 strong **ORANGE LEAF** **PROTEIN** **YOGURT** franchise. The spacious location at 192 College Street is now host to the city's newest wellness to-go.

ALICE **WINTER**, who owns the franchise with his father, **AMATE**, says he fell in love with Burlington in college while working for the Lake Montserrat

about when it's too cold to go outside with frozen treats. From a menu of 65 items, Graber offers his different options at any given time. Currently, the menu includes uncommon flavors such as banana, oatmeal, coconut (these two are placed side by side to facilitate ordering), "wedding cake" and rose beer flat. Thirty-five toppings include fresh fruits and granola for health perks, as well as popping boba, cereal and marshmallow sauce for those looking for big flavor, dunes the cafeteria

What's on this week

Wednesday Jazz - The Paul Asbell Trio / 8PM
Friday - DJ Luis Caldeira presents "The Carnival" / 6PM
Saturday - Hot Waxx / 6PM

jumper is now open for breakfast
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A Gastropub by Any Other Name

First Bite: Griffin's Publike House

BY CORIN HIRSCH

Who can say for sure what "gastropub" means? Decades after the term first appeared — in England, used for pubs that were bombing baked meat and getting creative in the kitchens — the word is still applied loosely. It's commonly attached to what I used to call "pubs with decent food," and by that measure,

owed that he and his culinary team would create something a little more upscale — with a rare bar, wood-fired flatbreads and 14 taps. Sous chef Brian Garrison invoked Blarney's ethos as he hosted at the menu he and chef Paul Strupp were planning: "Fresh, clean, good products, using good techniques and putting out some of the best food we can make."



gastropubs blanket the Western world from Brighton to Boston.

The term first crept into the Vermont vernacular when Burlington's Blarney Tavern opened in 2009. It has since been used to describe eateries ranging from the Rensselaire Tap & Grill to Waterbury's Frothing Pig — places with "curated" beer lists, home-cured meats and more panache than one might find at the average local hangout.

This spring, Burlington's Dariusz Harder announced that he hoped to open such an establishment in Rutland: Griffin's Publike House. Harder lamented that the existing pubs in Rutland were "kind of run-down," and

After a long-awaited visit to Griffin's last week, I came away convinced that the gastropub concept has been so watered down it holds little meaning.

Instead of stepping into a Spirited Pig-esque interior, we found ourselves in what looks like, well, a bar: dark, moody and staffed with dense-looking bartenders with bottle openers wedged beneath black armbands. Some nights, there's \$3 Amstel Light; on others, Jim Beam Honey might be doing a promotion. Almost all the tables are high-top, and on the night I visited, a slew of people filled the bar itself: clutches of boisterous young women,

CONTINUED ON PAGE 14

food

offspringing couples out for the night and late drinkers nursing pints. In the back, a DJ was spinning the Outfield's "Love Train" behind a vinyl banner that announced his company, "Music That Moves You."

"Well, I guess this is Ireland," my friend remarked.

That was an easy out, I argued. Ireland is as diverse as any other place in Vermont, and judging the pub by its looks was a mistake. Still, I had a sinking feeling we were in for a letdown. I'd experienced with other promising new spots where the thrill fades into disappointment as the liches dangle down the food to tell more of it.

Once we were seated at our own high-top, the menu offered a spark of promise. Knapp and Garrison came up with an imaginative list of fare that dove heavily on small plates and flatbreads. Both chefs have since left Griffin's, but their selections remain a charmingly plain, home-cooked, chef's-craft and gourmet-tapped-with-short-rib. We ordered with the abandon of the truly hungry, then sipped our beers — a Boston Beer's IPA for me — and watched the pork-faced DJ spin 'til forever.

The first dish to arrive, a fish stew, spilled artfully from its bowl. Mussels, scallops and clams piled up, and a pair of king crab legs crowned the top. Just looking at it made us salivate — and we looked at it for a while, because we had to ask and wait for it.

Some of the seafood was certainly plump and fresh — especially the mussels and one of the crab legs. But the pulled broth sucked, based on chicken bouillon, and inside the second crab leg we found mostly gutted fish accompanied by an enormous fish odor. (My friend looked up this phenomenon and concluded that the crab could have been dead on arrival.)

A plate of grilled shrimp and quinoa showed a little personality. The enormous shrimp flanked a sculpted mound of quinoa, a tangle of sautéed vegetables and a garnish of alfalfa sprouts. Though the shrimp were tasty and crisp, the quinoa was bland and unseasoned, the sprouts hoed and underripe.

Forward short ribs are in heavy supply at Griffin's — they're added to pastiche, arranged over rice and cheese and

offered as a topping for flatbread — so we ordered them on half of our Margherita pie. Though the crust was crisp and almost buttery, only a few tomato slices adorned its gooey, cheesy top. "It's hard to be an operation pulled-out-of-sandwich," my friend remarked. When we asked our waitress if this was indeed the Margherita, she explained, "Our Margherita is more of a white pizza."

And we guessed the short ribs were pork because the leathery little slices didn't taste like beef.

After about 45 minutes, pinking green straw lights filled the room as a remix of Michael Jackson's "Beat It" and Journey's "Don't Stop Believin'" blared from the speakers. I raised a glass to the recently departed Tony Soprano, as well as to acknowledge my growing sense that Griffin's was perhaps a better place to drink than to dine.

My fish and chips were almost delicious enough to reflect on the entire meal. The fishy banks of haddock had steamed inside a jumbo hair bun; their golden shells almost paper-thin. Griffin's fries were fatty and possible, though the tartar sauce lacked punch and seemed more like mayonnaise.

The burger should be a harbinger of my gastronomy, and Griffin's menu says the kitchen uses Boyden Farm Natural Beef for its outside party. However, what my friend ordered as medium-rare arrived overcooked, gray and dry. He couldn't finish it.

By this point, we were a bit sullen. The crowd was younger than when we'd arrived, the music louder. It was time to try a beer float of vanilla porter beer and chocolate gelato, then make a swift exit.

When I tried to order one from our waitress in the cleared-out plates, however, she chastely informed us the kitchen had closed. Without further explanation — or inquiring why we hadn't finished our food — she walked away. We looked at our phones. It was 11:00, and we had been seated shortly after nine. For enough, we thought, given that dinner runs from 5 to 10 p.m. But a headliner, or even an emcee-like look, would have helped salvage our disappointment. ☹

E Editor: Paula Heston 42-Corridor Street, Portland, ME 04101



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JUL 12-14 | LGBTQ



Taking Center Stage

In her play *Hannah Free*, acclaimed lesbian playwright Claude Allen explores a decades-long love story between Hannah and Rachel. The story finds the pair in their later years, struggling with deteriorating health and separated by a feisty mother. Mirroring current issues faced by some-set couples, the drama is part of the third annual Summer Pride Festival. This theater showcase also includes dramatic readings of Maudie Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* and Martin Cusack's *Directions for Rescuing the Apparently Dead*. Pre-performance presentations by celebrity introducers, post-show talk-backs and receptions with cost members encourage dialogues about onstage material.

SUMMER PRIDE FESTIVAL

Fri/Sat-July 12, through Sun/Sat-July 14, 7 p.m., are website for future dates, at Chandler Music Hall in Fond du Lac 512-29. Info: 709-6454 chandler-arts.org

Creative Vision

When a block party featuring award-winning sculptor Nimble Arts and live music by Jack Pardo and the Hot Dipped locks off a weekend of artistic talent, folks are in for a good time. The Waterbury Arts Fest does just that. Festivities continue on Saturday with more than 60 Vermont artists, who display unique, affordable wares. Throughout the day, artists including painter Gladys Griffith and children's clothing designer Laura Kaufman engage festivalgoers with demonstrations and discussions of their creative processes. Kids get in on the fun with an interactive Art Spy scavary, while food vendors ease appetites with tasty street fare.

WATERBURY ARTS FEST

Fri/Sat-July 12, 6 p.m. Saturday-July 13, 10 a.m.-4 p.m., at Stone Street in Waterbury. Free. Info: 456-8486 waterburyartsfest.com



JUL 12 & 13 | FAIRS & FESTIVALS

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calendar

SAT 10/14/16

ISLAND 101: 10 a.m. Free. Use appointment studio card for details. Info: 339-4526. info.southendradio.com

DOWNTOWN BURLINGTON WALKING TOUR Free. Openings happen in five and ten. Meet at Queen City walking tour and arrive at the Friends benefit Performance Building. Meet at Church Street, Burlington City Hall. 11 a.m. to 5 p.m. For more information, visit www.burlingtonwalkingtour.com and www.burlingtonwalkingtour.com. Info: 339-5279

HISTORICAL TOUR OF UVM Professor emerita William Arvey leads a walk-through campus tour. Includes historical buildings and outdoor pavilions along the way. Meet at the entrance to UVM Green. University House, UVM Burlington, 10 a.m. to 12 p.m. Free. Info: 339-5279

JUSTIN MORRIS: AROUND THE WORLD See 10/15/16 11 a.m. to 3 p.m.

LIVE CATELLAN Q&A Author photographer Steve Jaffe and writer of novelist experiences are in a listening session discussing the eighth novel, *Unsettled*. North Beach, Kalamazoo, Michigan. 11 a.m. to 12 p.m. Info: 339-5279

THE BARNHART COLLECTIVE See 10/15/16 11 a.m. to 3 p.m.

Friday & David Smith
ANTHONY & JAMES: A FRIENDSHIP A two-hour film about the partnership of two unique artists and how it evolved. The film is a musical and is set in the city of New York. 10 p.m. to 11 p.m. Info: 339-5279

FRESH HERBAGE DAY Join us for a special event. Fresh herbs are the heart of many dishes. 10 a.m. to 12 p.m. Info: 339-5279

GREEN See 10/15/16 11 a.m. to 3 p.m.

STONYFIELD MEET THE BURLINGTON WALKING TOUR See 10/15/16 11 a.m. to 3 p.m.

WINTER WALKERS: A FRIENDSHIP See 10/15/16 11 a.m. to 3 p.m.

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ENTERTAINMENT

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NORTHEAST KINGSBOROUGH DEBUT LEAGUE OPEN REHEARSAL

Thursday

DEFENDING THE CARMAN

See Feb 12, 8 p.m.
MEET THE OPERA Open rehearsals present a performance of excerpts from Giuseppe Verdi's *Macbeth* by the Lyric Opera of Chicago. Tickets: \$10-\$15. Info: 415-444-4341

PRINCE OF PEACE

See Feb 12, 7:30 p.m.
STAGED READING OF 'BOY POLITIC' Under the direction of David Westphal, the Playhouse Theatre Theatre Ensemble presents *Boy Politic*. Directed by David Westphal, the play explores the lives of a young boy and his family in a world of war. Tickets: \$10-\$15. Info: 454-8194 or 312-1682

STRAWBERRY SHAPESHARE As part of an educational outreach collaboration with Town Hall Theater, members of the Strawberry Actors Workshop present the play *Strawberry Shapeshare*. Tickets: \$10-\$15. Info: 454-8194 or 312-1682

THE CONCERT CLUB See Feb 12, 8 p.m.
THE SOUND OF MUSIC See Feb 12, 8 p.m. & 9 p.m.

TELECASTS WITH MUSIC See Feb 12, 8 p.m. & 9 p.m.

Books

KNIT SHIRT-FABRIC LIBRARY BOOK SALE Books are on sale at the library. Info: 454-8194 or 312-1682

celebration of the written word offering more than 600 affordable paperback books. Info: 454-8194 or 312-1682

ONE WORLD, MANY JOURNALS: ISLAM Members of the Islamic Society of Vermont participate in an international ISLAM festival about the religion. Info: 454-8194 or 312-1682

STONE & LIBRARY BIRTH BOOK SALE See Feb 12, 8 p.m. & 9 p.m.

SUN. 14

Art

OPEN STUDIO SEASONS Artists with their own studios in Lake Champlain region will provide their work. Info: 454-8194 or 312-1682

eLife

DISCOVER THE HEART OF THE BLINDLED OPEN FARM & STUDIO TOUR See Feb 13, 10 a.m. - 5 p.m.

JUSTIN HOBBS: 100 YEARS See Feb 13, 10 a.m. - 5 p.m.

MUSIC, ART & TEA Folk duo Minge and John Sutcliffe perform at an afternoon concert. Info: 454-8194 or 312-1682

WATERFRONT A musical evening. Info: 454-8194 or 312-1682

Art, Burlington 8 p.m. - 9:45 p.m. Info: 454-8194 or 312-1682

THE BARNHART COLLECTIVE See Feb 13, 8 p.m. - 9 p.m.

Food & Drink

WINE & DINE See Feb 13, 8 p.m. - 9 p.m.

WINE & DINE See Feb 13, 8 p.m. - 9 p.m.

Film

GLOBAL SPORTS FILM SERIES See Feb 13, 8 p.m. - 9 p.m.

Food & Drink

WINE & DINE See Feb 13, 8 p.m. - 9 p.m.

WINE & DINE See Feb 13, 8 p.m. - 9 p.m.

WINE & DINE See Feb 13, 8 p.m. - 9 p.m.

Info: 454-8194 or 454-4754. Info: 454-8194 or 312-1682

SAVY OF THE ISLANDS Local food producers offer up delicious samples in a room with a view. Info: 454-8194 or 312-1682

THE NAME TABLE PROJECT: LOCKYER LUNCH Lockyer Lunch is a community event. Info: 454-8194 or 312-1682

WINE & DINE See Feb 13, 8 p.m. - 9 p.m.

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WINE & DINE See Feb 13, 8 p.m. - 9 p.m.

CLINTON PAPER



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SUMMER
PRIDE
FESTIVAL** SATURDAY, JUNE 10, 11 AM - 5 PM
AT THE SCIENCE CENTER

References

BOB WHITMAN, The long-
standing editor of *Rolling Stone*

[illegible]

Dream of the '90s

Burlington's Guppyboy resurface

BY JOHN FLANAGAN

Smart, prolific and methodically sloppy, Guppyboy helped epitomize the Burlington slacker-rock scene in the 1990s. Their catalog wanders through at least three different bands with measurable leaps across more than 30 recordings, released in just about every corner. Longtime townies and newcomers alike will have the chance to fan their whitewashed jeans, pump up their Barbies and relish in the group's swank once again as Guppyboy reunites to join Haver, another Burlington '90s band of note, in a one-of-a-kind cabaret show at the Monkey House this Saturday, July 13.

Guppyboy formed in 1991 when the band members were 20 years old and dressed up in Alice in Wonderland costumes. Guitarists and singers Jeff Barrett and Zach Ward (who also plays bass) were writing music for a performance of the Lewis Carroll classic at the University of Vermont's Roper Theater. Chris Allen, a singer, guitarist and guitar player, was the Wild Hatter and drummer/vocalist Mike Barrett assumed double duty as the Cheshire Cat and White Rabbit. Ostensibly, the band modeled over a Tucson 4-track recorder, adopting the name Guppyboy—Barrett's childhood nickname—and dove down the beer-soaked rabbit hole that is, or was, the Burlington music scene of the 1990s.

Influenced in part by 1960s British Invasion bands, 70s-era Dylan and Fleetwood Mac, "We weren't punk, but Guppyboy sound emerged from their. It came with a tropic-island wistfulness that was divorced from their many published idols. Racer Racer, a 1994 cassette released on their own Tap Kovich label, ticks together introspection, ironic humor, vague images of New York City and musings on the general happiness of being." Kurt's Got a Job? The tape includes a fuzzy cover of Bowie's "Black Country Rock," perhaps writing at Patsy Goalen's request to do a parody at Envy on Main Street. The band also thrives in the '90s requisite snow-machine message. On their early tapes, Guppyboy accomplished just what Alan Park and others now tackle with baroque irony.

Each Guppyboy member contributed his or her own songs and, like current Knobsby Field shape-shifter Farn, switched up instrumentation. (Farn or Jedd Kotler plays on a 1993 Guppyboy



Guppyboy's left to right Ward, Mike Barrett, Chris Allen, Jeff Barrett

**I THINK WE ALL AGREE THAT BURLINGTON IS A MAGICAL PLACE
AND ONE OF OUR FAVORITE PLACES TO BE.**

NICK BARRETT, GUPPYBOY

tribute tape called *Guppylove*, commissioned by Haver drummer Brad Seakins.) "The young band shared both with the idea of *It's Now or Never*, *White Wax*, *Cham Hail*, the Pops and Homer."

Seakins, who lives in Allston, Mass, and also hosts the long-running music blog *Burlington's Alternative*, says via email that Guppyboy started out "a much quirkier beast." Put off at first by their early lo-fi aesthetic, whacked-out lyrics and occasionally odd song structures, he eventually grew to appreciate "their more genuine melody, sonic depth and moments of true beauty."

Former Pops band Jason Gooley remembers a show with Guppyboy during a two day festival put on by Burlington mayor's wife Gail O'Connell in which the band played one long, drone-y song for roughly 20 minutes.

"I remember people were pissed," Gooley says. "Like, 'How dare they?' I thought it was cool, more 'fuck you' than a lot of other 'punk' stuff I was seeing."

Seakins, who currently plays with Burlington's Left's Whippers, recalls the Queen City in the 1990s as "a time when the town not only had a ton of bands but had plenty of places for them to play and people who actually showed up."

Bands back then populated venues such as the Last Ills Club and Club Trust, both now long gone. With contemporaries that included the Chosenones of Brooklyn (who later became the Pains), Jason Kachika's Superstar (also Burlington Gooley), Zola Tenn and others, Barrett remembers the scene to be "a little self-indulgent, actually. We fed in the fringes of it, but it was fun to be a part of."

Gooley concurs: "It was like being an idiot in high-school land," he says.

After college, Guppyboy moved for 18 months to Chicago where Barrett recalls not leaving the house much and playing a significant amount of *Sage Grief* and *Roof Rock*. After recording an estimated 23 tapes while on leave in the Windy City, they returned to Vermont and added bass, keyboard player and singer Susan Bell (now in San Francisco), who auditioned the band for their then forthcoming 1997 release, *Affirmation*. The album includes more thoughtful songs, such as "Wash-

ington Square," which waxes the pros and cons of city vs. country living — though some of the playfulness of their earlier tapes is gone over to a sadder clarity.

Affirmation marked the final end of Guppyboy, as all but Ward (now in Fresno, Va.) moved to Brooklyn to join former Silver Age drummer Tim Barnes in creating the River City Grues. This move, however, warranted the most widespread recognition, due largely to putting out records via Elephant 6—the *Adoles*, *Ga*, neo-psychedelia label that housed Neutral Milk Hotel, Apples in Stereo, Silver Tree and Control and others.

Simultaneously the Guppyboy crew formed another band, the South Great Lakes, considered by Barrett as "kind of a Guppyboy 2.0." TSGL, which Ward would later join, acted as an experimental after-echo to the River Grues. Along with *Affirmation*, Barrett considers TSGL's 2001 release *Up the Country* among Guppyboy's best.

Going home, Guppyboy once face a very different Burlington than the one they left behind.

According to Gooley, the city's changes have been good. He says the '90s "scene" — a concept he decries — "wasn't as open-minded as it is now."

"Things like *A Smaller in the Garden* and *Touch n' Go*, wouldn't have gone over well then," he says.

Barrett says he still keeps tabs on Burlington's musical goings-on, especially through Farn, Mike Barrett — another Gooley contemporary — and the Seakins.

"I think that we all agree that Burlington is a magical place and one of our favorite places to be," he adds.

The reunion show is the bestiechild of Seakins, Guppyboy's Zitar and Barrett says, a fitting nostalgic. Beyond the upcoming show, Guppyboy went open to playing more, perhaps in a short run of acoustic living room shows. For now, their reunion on Saturday can expect a backpocket retrospective and perhaps a few guests to join them in reliving their 20-plus-year plunge. **D**

INFO

Guppyboy Home and special guests
Saturday, July 13 at the Monkey House in
Worcester 8 p.m. \$10

soundbites

BY DAN BOLLES



Stacey Sichel

Here Comes the Sun?

The music festival season — otherwise known as “summer” — is in full swing, subtropical weather patterns be damned. And this week’s date features one of the most interesting and entertaining homegrown outdoor shindigs: SolarFest, which runs from Friday, July 13, through Sunday, July 15, in Titusville, VT.

Part music festival and part sustainability conference, 10-year-old SolarFest harnesses “the power of positive energy” which it assumes means “sun.” And maybe “vibes.” I’ll leave the preaching to the experts — such as keynote speaker **SCIENCE SLACKER**. Let’s talk about the music.

This year’s headliners include longtime jam-band-circuit staples **MAA CRUISE**, aka originators of the **DEFILEATORS**, Boston’s real man **JOHN DOE** and **MURDER GRASS** tribute **GRASSHOG**. On the local tip, expect performances from organ-groove horra **BOSSA MONDO**, acoustic jam band **ANTHONY**, the **DETH** **YACHTING BAND** and songwriter **ANNA KARRING**. By the way, **Barkins** was the winner of the 2002 SolarFest singer-songwriter contest. That contest will happen again this year and usually is a festival highlight.

The only unconfirmed appearance at this point is the guest of honor the sun. We have multiple reports that local VT weather god **new MESSIAH** has been holding the sun hostage in his basement since May. Set him free, Toss. Set him free!

In the meantime, check out **satellite.org** for more info.

Get Stoned

There’s a pair of notable local albums released this week. So we’re jumping from one column into another because, well, both bands use the word “stone” in their names. But that’s really where the similarities end.

Up first are Granite City rockers **STONE AGE**, who celebrate their new record, *Drive*, with a show this Thursday, July 13, at — where else? — **Granite in Barre**. If you’re as familiar with **St**, you clearly don’t drive on **IBOC**, drink on beer or have a market. Still, even if you don’t fit those three boxes — and awesome — stereotypes of a pop metal fan, **St** are well worth checking out.

live culture
VERMONT ARTS NEWS • VIEWS

In 2012, the band released its self-titled debut, which was one of the hardest-rocking local albums in recent memory. It was a deliciously sassy romp filled with sex, drugs and screaming rock ‘n’ roll, which brought me back to the guilty musical pleasures of my youth and bands like **THE LEPIDOPTER**, **MURDER GRASS** and **more**. Actually I like that back I feel no guilt whatsoever about loving these bands.

I know that four-yearish dates updating an oft-maligned and admittedly cheesy era of rock sounds like a recipe for antedated irony. But I assure you these guys are for real. And I suspect once people have a chance to hear it, *Drive* will cement that notion.

The band has been gaining steam regionally, following a heavy gig schedule and an appearance last year on the main stage of the **Moosewhore** Festival in New Hampshire, alongside **SETHUNA**, **INCUBUS** and **PURPLE OF MIND** among others. Judging from a canny listen of *Stone* (after’s new record), that experience is paying off. *Drive* is a far more polished album, musically, than its predecessor. But it doesn’t lose any of the gleeful sleaze that made the band’s debut so much fun. Oh, by the way, *Stone* butler head back to **Moosewhore** this Monday, July 15, as the topical opener for **Def Lappard** and **SLACK**.

(Try **q**. What has more arms and rocks/rocks? Answer: **Def Lappard**.)

Next up we have lo-fi-rock triad **THE STONE-GOOD BOYS**, releasing their latest, *Rock in the Bag*, at On the Tip in East Junction, also this Thursday. (And, yes, I just missed up a chance to do some kind of rock-metastor-seg. Grow up, pervs.)

Led by songwriter, ace sideman and engineer extraordinaire **DAVE HOLMES**, the **Boys** are something of a Vermont all-star band, featuring keyboardist **CHUCK**, pedal steel guru **AM**, frontman, drummer **BOB**, cello, **FLORA** front view and guitarist **TED**. **HOLMES**, bassist **CARY DENING**, and fiddler **YAL** **HOLMES**.

Rock on the **Boys** at the band’s third record, following their 2007

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SOUNDbites

CONTINUED FROM PAGE 35



debut *Out of the Woods*, and 2009's *Anywhere but Here*. Both of those records were roundly praised by local critics, including my *Seven Days* paid column *CRITIC'S PICK*, who wrote that the former was "righteously old-fashioned." The album also nabbed *Country Albums* of the Year honors from our pals over at the *Time*. Again. In other words, the first saw ICR record in four years is pretty big news, especially for local country and Americana fans.

And how is it?
 It's a word-spectacular. At the risk of spoiling the review that will run in these pages in the coming weeks, it's easily among the best local Americana records of 2013. And it's probably one of the best Vermont-made albums this year, regardless of genre, if only for the instant classic "Living in a Country Song." Yeah, there's a tad more far-ol-school twang. But it's an incredibly clever song and, like the rest of the album, thoroughly irresistible.



The Weathermen

Bite Torrent

The Tatory Park Concert Series at, um, Tatory Park in Burlington kicks off this Thursday, July 11, with Austin pop-punk band **SPINA MEY**, who lend of weird life, if Caddyshack were from Texas instead of England. Tels that however you'd like. Curated by local independent media station the Point, the free, four-week series also includes British folk-rockers the **SHIMMERS** (July 18), **SUNSETS BY VALLEY** and **HAARD ONE** (July 25), and Canadian songwriter **VERNON BYRDE** (August 1).

Earlier this week, the Flynn Center announced its 2013-2014 schedule and, predictably, it's pretty sweet. Some highlights include *Neville's* legend **DR. JOHN**, alt-country icon **MILLERAND** *RECORDED WITH* **DAVID LUTHE**, jazz singer **OSCAR NIEMI**, comedian **MIKE HAFES**, the always incredible **ANNEBIRD SHANKS** and a Broadway national tour of **AMERICAN'S** *American Idiot*. Tickets for the entire season go on sale for members this

Listening In

A peek at what's hot on my iPod, from indie rock to new pop, rap, and more.

EDDY CURRENTS, *Acoustic* (Rough Trade)
EDDY CURRENTS, *Acoustic* (Rough Trade)
EDDY CURRENTS, *Acoustic* (Rough Trade)
EDDY CURRENTS, *Acoustic* (Rough Trade)
EDDY CURRENTS, *Acoustic* (Rough Trade)

Friday, July 12, and to the general public on Tuesday, July 23.

Meanwhile, in Montpelier: Charlie O's — aka the best bar in the world! — is hosting a residency featuring bands from the capital city's State & Main Records, which recently released a great compilation, *State & Main Records Vol 2: You can catch S&M bands at the Golden Dome pub point every Wednesday and Saturday all month long*. This week, check out **LAKE SUPERIOR** (S&M) on Wednesday, July 10, **MYSTERY POST**, **SHADROCK** and the **SHAKES** on Saturday, July 13, and **WATER PET** and **REASON** on Wednesday, July 17. The remainder of the schedule includes *Lake Superior*, *WOODHILL* and *CONCRETE REVERB* (July 20), *OUR JOJO*, *LOU LUTHE* and *REY* (July 24), *VERNON BYRDE*, *WATER PET* and *REASON* (July 25) and *AMERICAN'S* *American Idiot* (July 31).

Last but not least, I feel like we've been pushing the release of pop auteur **MIKE POGGIO's** boudoirist and brilliant new album, *Identity Crisis*, for weeks now — probably because we love. Anyhow, here's a reminder that the Burlington release party is this Thursday, July 11, at Signal Kitchen in Burlington with support from songwriters **MARVIN SMITH** and **HELMUT & THE SAVIOR PAIN**. On a related note, NKA Tapes, the label releasing Poggio's future, has been getting some international love lately (including a 90-minute audio in more from UK) using the Word. It's a pretty hefty feature on the local label's recent output, including *Identity Crisis*, new music from **WAVE NAME** and *clay of* (some seed), *Gone* and *Two tracks*. Check it out at www.nka.co.uk.

Adams Music School

Piano Concerts at Westside Hall
 July 10 at 7:30 pm
 July 14 (family concert) at 3pm
 July 17 & 18 at 7:00pm
 All concerts are free for students
 Guest admission is a \$10. Seating/Student: \$5

General information:
 802-241-3347/weekend

Two By Two (musical)
 July 18 & 19 at 8:30
 Thursday, Friday & Saturday at 7:00pm
 2pm Matinee on Saturday & Sunday
Markus the Magician (musical)
 Music: Markus July 26, 7:00pm

Aladdin (children's show) running July 27
 All Quincy Village performances are free.
 Info: quincyworks.org
 Reservations: 802-229-6978

NECTAR'S & CLUB METRONOME	
LUCID w/ Special Guest: KEVIN	18
ONENESS w/ Special Guest: KEVIN by Special Guest: KEVIN	
THE HIGH BREAKS	
PLATINUM #13 IN THE LOUNGE w/ Special Guest: KEVIN by Special Guest: KEVIN	18
SOPHISTAFUNK w/ Special Guest: KEVIN by Special Guest: KEVIN	18
RICHARD JAMES & THE NAME CHANGERS w/ Special Guest: KEVIN by Special Guest: KEVIN	18
METRONOME w/ Special Guest: KEVIN by Special Guest: KEVIN	18
MI YARD w/ Special Guest: KEVIN by Special Guest: KEVIN	18
TUCKED: IT TAKES BALLS TO BE A BABE	18

METAL MONDAY	18
GRAVITY A w/ Special Guest: KEVIN by Special Guest: KEVIN	18
MIDNIGHT SPAGHETTI & THE CHOCOLATE G STRINGS	18
DEAD SET w/ Special Guest: KEVIN by Special Guest: KEVIN	18

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 Hot John (American) 8 p.m.
 \$2.50/1.50

NECTAR 3-Pronged Magma: Melt
 with the Dog: Radical 10 p.m.
 Free

ON TAP BAR & GRILL Judo
 Guts (Jung's songbook) 8 p.m.
 Free

RADIO HEAD Open City: Not
 Outgoing and Dumb: Free
 Late Melt: (radio head) 8 p.m.
 Free. The Salt Lake (radio head)
 8 p.m. Free. Grey's Anatomy (radio
 head) 7 p.m. Free. Stone Man
 (radio head) 6:30 p.m. Free. People
 58 to 10 (radio head) 10
 p.m. Free. Green (radio head)
 10 p.m. Free

RED SOUND David Pardo
 (radio head) 10 p.m. Free. David
 Pardo (radio head) 10 p.m. Free

SIGNAL KITCHEN Phantoms (radio head) 8:30
 p.m. \$2.50/1.50

WARRIOR FURY & RIVIERA Joe
 Moore (radio head) 2 p.m. Free

central

CHANGING Daily Planet (radio head)
 11 a.m. Donations

DOBBY FRANKIE Sweeney
 Sweeney (radio head) 8 p.m.
 \$5.00/donations

northern

MAT THURMOND Chris Taylor
 (radio head) 4 p.m. Free

MON. 15

dunbarton area

HALFLOUNGE Family Night Live
 Jan. 15 8:30 p.m. Free. The
 Dunbarton Area 8:30 p.m. Free

HAMMAMAT PIZZA & BURR
 Karaoke 8:30 p.m. Free

NECTAR 3-Pronged Magma: Melt
 with the Dog: Radical 10 p.m.
 Free

ON TAP BAR & GRILL Judo
 Guts (Jung's songbook) 8 p.m.
 Free

RED SOUND David Pardo
 (radio head) 10 p.m. Free. David
 Pardo (radio head) 10 p.m. Free

SIGNAL KITCHEN Phantoms (radio head)
 8:30 p.m. Free. The Salt Lake (radio head)
 8 p.m. Free. Grey's Anatomy (radio head)
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 6:30 p.m. Free. People 58 to 10 (radio head)
 10 p.m. Free. Green (radio head) 10 p.m. Free

central

CHANGING Daily Planet (radio head)
 11 a.m. Donations

DOBBY FRANKIE Sweeney
 Sweeney (radio head) 8 p.m.
 \$5.00/donations

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MEET RICHARD JAMES & THE NAME CHANGERS (RICK)

Name That Tune

RICHARD JAMES & THE NAME CHANGERS are watching. We were themselves. The Boston-based outfit effortlessly change their guise — and sound — while moving through a wide array of musical terrain, from the hard-charging, southern-flavored jams of bands such as the Allman Brothers, to the piano-driven pop of Ben Folds Five, to the easy funk of Dr. John and beyond. **KJMC** play NeXTer's in Burlington on Saturday, July 13, with leads the **ALPHABETICALLY** band.

central

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 Geoff at 860-447-5444
 geoff@med.umms.edu



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Book Works

Roger Book, Compass Music and Arts Center

It's a rare individual who decides, at age 43, to drop everything he's doing and go back to school. Roger Book did just that, leaving a retail job in Iowa to attend Green Mountain College in Putney. He earned a BFA there and went on to acquire a master's in painting at the Rochester Institute of Technology, but the artist reports that he really blossomed under the mentorship of professors at the International School of Painting, Drawings, and Sculpture in Montecatini, Italy.

REVIEW

Nine of these moves was a waste of time, as Book—now in his mid-sixties and living in Boston—reveals in a stellar exhibit called “Breaking the Ice” at the Compass Music and Arts Center in Roseland.

It's an apt name for the inaugural show at the brand-new venue on the grounds of the former Brandon Training School (Seven Days reported in the June 19 issue on that institution's transformation). As it happens, the 42-by-42-inch titular painting, from 2006, is a stark work—a scribble of broad, energetic black strokes on white—that boldly confronts visitors entering the front door of Compass. It does not prepare you for what awaits just around the corner in the gallery proper: an explosion of color.

The nine large-scale works here, each roughly four or five feet square, also feature heavy black lines, but Book has clearly been exploring hues and shapes. Or, as he puts it in an artist statement, his focus is “on light, color, spirituality, and to push back in space in order to find out what lies beyond the two-dimensional plane. It's a matter,” Book adds, “of searching for the unknown.”

Most of these paintings rely on and manipulate geometry to some degree—and, yes, push and pull in space—but in some, the lines and patches of brushwork break free from that constraint, bursting into vibrantly organic shapes or even a flurry of squiggles. In “Kicker Is a Flower Red” (58 inches square, 2009), Book allows his black lines to form into petals—often many ones that defy botanical classification



Play Room



Searching for Ice

MOST OF THESE PAINTINGS RELY ON AND MANIPULATE GEOMETRY TO SOME DEGREE, BUT IN SOME THE LINES AND PATCHES OF BRUSHWORK BREAK FREE FROM THAT CONSTRAINT.

Inside these outlines, the “flowers” are loosely linked off in pink, pale blue and white, while the background is a warm yellow. It is his most formal painting here, and even without an actual rabbit in sight, the closest to representational.

The rest of the paintings do not trade in realism, even if some of Book's titles are precise, such as

olive green. The astronomic circular “subject” of this painting is intersected by thick black lines that don't quite meet, yet all lead to an off-center focal point. There may actually be spoon-like, but it's better to let your eyes do the thinking, as it were.

This is also true of the painting “Driving on an Italian Highway” (48 inches square, 2011). The title makes you want to see intricate details and roads that lead nowhere, but the painting doesn't quite give you that literal picture. There are, in fact, curves and curves and lines with no particular destination, but what's most interesting about the piece is the way Book “frames” it with heavy black elements in each of the four corners, as well as with a bit of a black “filing” at the top. These serve to contain the goings-on below, like the guards or fences. Rather than feeling claustrophobic, the painting merely seems anchored.

That cannot be said of the more free-form “Play Room” (58 inches square, 2011), in which indeterminate shapes seem to float in a cobalt-blue sea. Prominent lighter blue and aqua add to the marine sensation, though the busy center of the piece, with its swooping, bouncing black lines and multiple blobs of color, does the title justice. As Compass co-owner Stephen Sutton puts it, “Play Room” is “like the avant-garde music we do—it takes a while to find the structure.”

Book's paintings need to be seen from a bit of distance, and the Compass gallery facilitates that with freestanding triangular structures presenting these works each. In Book's case, one painting occupies each surface, making it possible to lose yourself in one without being distracted by others. While you're looking, the works provide structure if you're seeking it, and a resistance to order if you just want that. So it goes with abstraction, which Book expresses magnificently.

PAMELA POLITON

1 Breaking the Ice: student represented paintings by Roger Book, Compass Music and Arts Center, Roseland, through August 18, 10-20 A.M.; compass.org

FLORIAN KROEMER "Things as Usual"

Seven black digital paintings by the Portland artist. Through August 20 at the Great Hall in Springfield Info 208-290-5.

GREEN MOUNTAIN WATERCOLOR EXHIBITION

Seventy-two paintings by 21 artists from around the country representing a broad range of styles and techniques. Through July 20 at the Lord Davis Gallery at Lincoln Hall in Whitefield Info 603-662.

JOURNALS INTO PROCESS Ink sculptures

1971-1993. Objects, ink and water on paper by Carol Gerson. Jane Davies. Ross Milner. Robert B. Russell and Carolyn Shurtz. Through September 8 at Vermont Institute of Contemporary Arts in Cheshire Info 800-388.

JANA FURBERG "Wetlands and Woodlands"

Impressionistic paintings by the Vermont artist. Through July 27 at Portland Gallery in Whitefield Info 603-496-5852.

MASTERSWORKS Sculpture and prints by Vermont

and high-Tecumseh exhibited alongside a selection of this personal collection, including works by Eugene Riggs, Henry Callahan, Salvador Ball, John Sutcliffe, J. Mason, Barbara Adams, Robert H.C. Wood, and David Collier. Through July 20 at the Davis Gallery in Whitefield Info 603-662.

PAT HANSEN The Inland of 1940: drawings and

sculpture explore the lives of young men by the ways of the river and the sea. Through August 10 at the Vermont Institute of Contemporary Arts in Cheshire Info 800-388.

SEPTEMBER 1993 Vermont Contemporary Art

Through September 1993 501-515.

STANLEY WITKIN Anecdotal but even

powerful high-contrast photography (low-key, high-contrast) and animal art to explore science and the ever-changing world. Through September 8 at the Woodstock Museum of Science in Woodstock Info 508-2550.

TAKING ORALITY Vermont's history and

discovering the past. Prints, work by the White Mountain Museum. Through August 20 at the Woodstock Museum of Science in Woodstock Info 508-2550.

THEY'VE TRAVELLED The art of the Vermont

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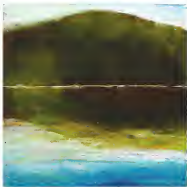
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CHAMPLAIN VALLEY SHOWS IN 1993

**Donna Bourne**

After 30 years in Santa Cruz, Calif., landscape painter Donna Bourne relocated to Burlington and, not surprisingly, found new inspiration in the contours of the Green Mountain State. "Californians to Vermont, a Retrospective, a New Beginning" is on display through July 30 at Studio 266 just off Pine Street. She refers to her oil-on-canvas work as "a presentation of the rhythm and movement of nature" that is impressionistic without losing focus of the subject. Bourne's cumulative collection brings together the disparate color palettes and scenes of east and west. Pictured: "Approaching Shores."

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CENTRAL ST. LOUISIS RCP 193

chessman gallery

JOHN HUBBARD & CHARLES HUBBARD | Local artist David Hubbell and his siblings and a son work in sculpture, stained glass, printmaking, and photography. Through September 14 in downtown St. Louis. Info: 202-4566.

TOWARD HOPKIN IN VERMONT | The Hopkin family's Vermont and Boston art collection is on display in the 18th-century Mansfield residence at the Little Bazaar Museum of Art at 35809 Purchase St. in New Hampshire's Lake Umbagog State Park. Through August 31 in Middlebury College or Museum of Art. Info: 442-2386.

KENNY RACE | "Versatile" artist Mike Radey is a former member painting for the Seattle Seahawks. Through August 31 at Lake Champlain Maritime Museum, 10 Neptune into environmental conservation.

HIDDEN AHEAD: 20TH AND 21ST CENTURY WORKS FROM THE PERMANENT COLLECTION | An Alexander Calder exhibit, sculptures by William Zorner, William Torgler and Nancy Sorkin, items by Louis Comfort Tiffany and Dale Chihuly, animations by Daniel Serna and Louis L'Or, and an on-going by William Torgler. Edgar Degas's 1901 "My Girl, John-Edgar" and "The Artist and His Mother" are shown. Through August 31 at Middlebury College Museum of Art. Info: 442-2386.

JAMES SMITH | In the 19th century, New and Revivalist painting style inspired humanism, and in the 20th century, it inspired humanism. Smith's work is on display. Through September 2 at downtown Mass. Info: 603-455-4200.

ROGER KIDD | Smiling faces, abstract expressionism, and a new work. Through August 31 at Concordia University and Arts Center in Burlington. Info: 202-4386.

DUNDERBORN SOLAR POOL (UN)USUALITY | An art installation at the University of Vermont. Through July 31 at Mt. Mansfield in Newbury.

THE BREEDING OF STARS: SCIENCE AND ART | A special exhibit on the art of the Breeding of Stars. Center for the Breeding of Stars. Info: 202-4386.

THE FORMS OF WATER: REFLECTIONS ON NATURE | An exhibit of water. Info: 202-4386.

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Pat Musick

you've heard of Dr. Zhivago, a novel by Boris Pasternak that inspired a movie. You may or may not be familiar with Manchester-based environmental artist Pat Musick, whose latest work, she says, is inspired by the Russian author's writing. In the drawings and sculptures collectively titled "The Immortal Trail," on view at the Governor's Gallery in Montpelier through September, Musick uses natural materials to convey life's natural aging process. "My artists go into nature to see the relationship between mankind and the environment and the tensions we exist upon each other," she writes in an artist statement. Charcoal, however, keeps paper, brush, and maple make up Musick's 12-piece collection, consisting of six drawings in "dialogue" with a corresponding sculpture. Musick is the 2013 recipient of the Governor's Gallery Award. Pictured: "Final."

northwest

ART IN THE REFINERY | Paintings and sculptures of the region's industrial history. Through July 31 at Northwest National Wildlife Refuge in Everett. Info: 360-867-7777.

JOEY'S NORTHWEST MASTERS OF FINE ARTS JOB EXHIBITION | The second annual job is a new art exhibition in the city of Everett. Through July 31 at Everett Community College. Info: 425-333-3333.

CELESTIAL SCULPTURE | Hand-sculpted and -sculpted metal sculptures. Info: 360-867-7777.

CHAMPIONED MOUNTAIN | A new sculpture. Info: 360-867-7777.

THE LIVES AND DEATHS OF THE PENCIL | A new sculpture. Info: 360-867-7777.

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REFUGEE ART | A new sculpture. Info: 360-867-7777.

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STUDIES OF A LISA JONES FOR HENRI | A new sculpture. Info: 360-867-7777.

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NEW IN THEATERS

BEYOND THE HORIZON (PG-13) Directed by Jorgos Lantz. Henry Cavill and Lucy Liu star in this sci-fi thriller about a group of survivors who are stranded on a remote island after a plane crash. (Rotten Tomatoes: 75%)

A GOOD GUY GOES BAD (PG-13) Directed by Michael Bay. A former police officer goes bad after a series of events. (Rotten Tomatoes: 55%)

THE MONUMENTS MEN (PG) Directed by Judd Apatow. A group of men discover the secrets of a group of men who were buried alive during the Vietnam War. (Rotten Tomatoes: 75%)

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THE MONUMENTS MEN

ratings

- ★ = instant classic
- ★★ = deserves to be on the list, but not yet
- ★★★ = it's a good movie, but not yet
- ★★★★ = it's a great movie, but not yet
- ★★★★★ = it's a masterpiece

ENTERTAINMENT WEEKLY'S MOVIE CRITIC RICHIE KATZ HAS WRITTEN THIS COLUMN SINCE 1995. HE HAS BEEN A CRITIC FOR THE NEW YORK TIMES, THE NEW YORK JOURNAL OF OPINION, AND THE NEW YORK POST.

NOW PLAYING

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We are looking for volunteers to spend time with our hospice patients who have dementia or Alzheimer's, and provide support for their family caregivers. If you would like to make a positive difference in their lives, we want to hear from you!

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MORE FUN! STRAIGHT DOPE (PG-26) CROSSWORD (PG-5) & CALEDON & SUDOKU (PG-4)

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I FIND MYSELF
DOING THE THING
WITHOUT KNOWING
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LIKE BACKFAT
OR MY COUNTRY



ESTABLISHES
ROMANCE

I MEAN, I'M
SURE. LIKE
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4. **What is the purpose of the study?**
The purpose of the study is to determine the effect of the use of a computer-based simulation on the learning of the basic principles of the operation of a gas turbine engine.



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Curse, Felled Again

A woman was kneeling in prayer on the kitchen floor after Seattle home when she felt someone grab her hair from behind. She later told police she thought it was her husband playing a joke on her, but when she turned around, she saw an unknown man. According to the police report, she yelled out, "Lord help us!" when upon the intruder fell back, hitting his head on the refrigerator. The man then stumbled out of the house, taking only a \$20 bill that had been sitting on the table, and drove off in a white Cadillac. (Seattle's KOMO-TV)

Things That Go Boom — and Don't

A 19-year-old man carrying what Houston police called a "combustible mixture" intending to "blow up turtles" suffered severe injuries to his head, lower extremities and face after he accidentally detonated the mixture. Investigators said the teenager lit a cigar, whose ashes fell near the pocket carrying the explosive cartridges and ignited them. (Houston Chronicle)

Second-Amendment Politics

Authorities said Patrick Stapleton, 22, decided to pull a prank on a 21-year-old friend who was asleep at a home in Lutham, Md., by shooting him in the buttocks with a .38 gun. The weapon

turned out to be a .40 caliber handgun. The victim was hospitalized with non-life-threatening injuries, and Stapleton was charged with second-degree assault and reckless endangerment. (Baltimore's WBTV)

Ped to the Metal

Scientists from New York University will measure the degree of contamination from bioaccumulation, a "well-established carcinogen," in Garfield, N.J., by collecting toxicological droppings from city residents. Because toxicants grow slowly, researchers will be able to determine how much of the metal has accumulated in the body over the past 10 months as a result of a chemical spill in a residential neighborhood 10 years ago, according to environmental medicine professor Judith Zelikoff. (Associated Press)

Slightest Provocation

Authorities said Frank Louis Reeves, 73, fatally shot a 68-year-old woman at a gas station in Macon, Ga., after her car and his motorized wheelchair bumped into each other at a pump bay. Police official John Gaudet indicated there was no argument. Reeves just pulled a .38-caliber handgun and fired, hitting the victim in the chest. "The whole encounter, I can tell you, was very brief," Gaudet said. (Associated Press)

Authorities charged Tina Bertrill Rucker, 42, with domestic violence after they said she choked a man sleeping with her in Myrtle Beach, S.C., for taking too much of the bed covers. (Associated Press)

Unclear on the Concept

Police arrested Elizabeth Hines, 52, in Brooklyn, N.H., after she called 911 seeking medical help. When nurses personally arrived, they learned she really just wanted help ordering Chinese food. (Boston's WBZ-TV)

New York City authorities accused Matthew Matranga, 36, of using bogus credentials to impersonate a Department of Correction investigator and sneak into several city lockups, where he mingled with inmates for hours. The convicted sex offender accused the captives as a fugitive as officers let him when he moved inmates from one cell to another. (The New York Post)

When Guns Are Outlawed

Police arrested Erik Brown, 36, in Port St. Lucie, Fla., after they said he struck a teenage relative in the face with a Taser cell batten during a domestic dispute. Officers reported the victim had "bruises, abrasions, and scratches all over his clothing and face." (The Sun-Sentinel.com)

Careful What You Wish For

After persuading their mother to spend more than \$30,000 on cosmetic surgery to enhance their breasts and buttocks to look like movie star Jennifer "J-Lo" Lopez, sisters Karen Lopez, 20, and Jennifer Lopez, 23, of Cambridge, South London, complained that their new bodies are attracting too much attention. "My butt is so big now it's kind of a curse because guys in clubs always want to have a go of it," Karen said. "Given girls want a photo sent to it." Jennifer was the first to have surgery, a \$6,000 breast enhancement when she was 18. She later had fat pumped from her stomach to her buttocks. Karen started with a \$3,000 nose job when she was 19, then persuaded her 43-year-old mother to use her savings and earnings from a cleaning job to pay for a liposuction and buttock enlargement operation. Both had seven procedures between them, trying to emulate J-Lo's "curvy" look. "Sometimes it's too much," the British Jennifer Lopez said, noting men and women "tease up and touch my butt." (Britain's Daily Mail)

BLISS BY HARRY BLISS



"I'll have the chef..."

TED RALL

THE SUPREME COURT SAYS COPS CAN FORCEIBLY TAKE YOUR DNA TO ADD TO A NATIONAL DNA DATABASE Cuz SWABBING "IS NOT VERY INTRUSIVE."



RED MEAT

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THIS MODERN WORLD

by TOM TOMORROW



FUNGUS

A COMIC STRIP BY
JAMES KOCHALKA
(CONTINUITY UNLARGE OF VOLUME)



TO BE CONTINUED...



♋

Cancer

(Jan. 21-July 21)

When the cancer bug buzzed (as it first appeared on the scene in 1934), he had the power to jump over tall buildings, but he couldn't fly. By 1943, he was hovering in and out, and sometimes moving around while floating. Eventually, he obtained the ability to soar long distances, even between stars. Fourteen destiny may have paid its dues to its superior in the coming months, Cancerian. It's possible you will graduate, metaphorically speaking, from taking big leaps to hovering in and out. And if you work your butt off to increase your skill, you might progress to the next level — the equivalent of full-out flight — by March 2014.

His first famous songs, written in 1962, "The answer is inside in the end" he concluded. Many people heard the tune as a civil rights anthem. "There's power in a simple sound," sang Jerry Jeff Walker, released "Going to the Sun" in 1967. "It really says that, including the line 'This answer is going in the end.' It was definitely less serious than the time it said 'Hunger to, a little' whether suggesting that certain events in his life resembled the act described in the title. 'Hunger' the song revolves around some more subtle 'answers' in the word experience. In the other it evokes the place in the world. Which do you prefer? It's up to you.

GEMINI (May 21-June 21) The hidden artist Duane is a Gemini who painted his Madonna and Child moments around the year 1900. It's a complex place to sit — just 11 inches high and eight inches wide. Nevertheless, New York's Metropolitan Museum paid \$50 million for the pleasure of owning it. I suppose that we chose this Madonna figure in your lucky symbol to the next light to the month. Gemini. May it inspire you as you work hard to create a small thing of great value.

LEO (July 23-Aug. 23) "No never too late to become what you might have been," said novelist George. Did I say you to know that thought in mind through the rest of 2013 and beyond. LEO, I trust you will share its encouragement to work its way down into your deepest depths, where it will throw your shattered hopes and make up your story. Big power. Here are the potential dates as I see them. In the next 10 months, you will be in a place later to realize the dream that you set once upon a time. To do this, you will be encouraged to go deeper, and maybe even resuscitate a dream that made your eyes shine when you were younger and more innocent.

VIRGO (Aug. 23-Sept. 23) When I feel or even in doubt, I can't come to a decision. I helped start a New York-punk band called Mystery Spac. Our first drummer was a guy named Lucky Lehrer. After a few months, our manager decided I could work good enough and

ended her end of the band. Lucky looked hard but didn't give up. He joined the senior pack (and the Larkie Joke) and went on to have a long, successful career. As a result, he was named from the last punk drummer at all times. I suggest, Virgo that in the next 10 to 12 months you will have a chance to achieve the beginning of some Lucky Lehrer-type re-emption. In what area of your life would you like to experience it?

LIBRA (Sept. 23-Oct. 23) According to my reading of the astrological aspect, the next 10 months will be a time when you will have more power than used to turn your dreams into reality. You'll have more skill at focusing your efforts on what you want. This helps make sure you establish on this planet. I suggest you adapt this into power as your motto: a power of more. I mean, there's nothing possible to being actual. To why not simply make your motto from being possible to being actual? Why bother with the Latin version? Because I think your motto should be realistic and experience — a kind of magical incantation.

SCORPIO (Oct. 23-Nov. 21) In 2013, two enormous problems, Mark Halperin, wrote a paper that became an example of evidence for the global sustainability movement. Scott Jones used it to justify his investment that the best way to cure our long-running financial ills is for governments to spend less money. Oddly, as we actually studied the paper to see if it was based on accurate data until April 2013. Then Thomas Hordern, a 28-year-old Ph.D. student at the University of Massachusetts, died in an elevator. Fundamental mistakes that he'd made discredited the previous conclusions. I believe you have a similar road going for you. Focus. Through the rethinking and I could inspire you have the power to get at the heart of the matter that has moved.

SAGITTARIUS (Nov. 23-Dec. 21) The strength will probably not arrive wrapped in a new idea. It will grow out of it. Help to be, perhaps by a personal project or party project. No significant. When the breakthrough brings into your life it may be a lot of good and dark, and it may be triggered by questionable decisions or bad karma. So in other words, the breakthrough

may have ramifications to a breakdown at first. In the beginning, this would actually be a good omen — a sign that your achievement is nothing like you imagined it would be, and possibly much more interesting.

CAPRICORN (Dec. 22-Jan. 19) In a wheel flip, a lot is a wheel — one if that's not a lot, it's a wheel. I think you will have a lot of time to think about the coming months. Capricorn, everything depends on you being in the right place at the right time. If you want your destiny to actually be yours, in which you can drive and then get power in these contexts, please note: The universe that's most likely to bring out the best in you is not necessarily the one in which status, success, or even power is the only thing that matters.

AQUARIUS (Jan. 20-Feb. 18) In your year, being perfect is your own idea. Are you experiencing the experience of a struggle? It is a struggle you will continue performing a magic ritual that could help you on track for a cure. To this, Go outside when it's sunny or rainy. In your case, it's going through a very special, but a wonderful, and highly powerful. You'll find that you'll be able to find it. Then, with your top eye, and spread your arms upward in a gesture of welcome. Turn your face toward the heavens, open up your mouth, and drink in the waters. So, as long as it takes for your soul to be hydrated again. (In an emergency, drinking under a quarter might do work.)

PISCES (Feb. 19-March 20) Igor Stravinsky was a 20th-century composer who experimented with many styles of music, including the avant-garde style. The "Rite of Spring." "My music is best understood by children and animals," he said. In my view of your ideal life, PISCES, that will also be true about you in the coming year. You will be best understood by children and animals. Why? Because I think you will achieve your highest potential if you're in a wild and free as you are. You will be freed by spontaneity and innocence, and one little about what people think of you. Play a lot. PISCES, be amazingly, biologically uncontrolled.

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WOMEN *asking?*

LET'S DATE
 Looking for a nice lady? I need a partner for some business-related stuff. Would like to feel someone's soft lips with my face and see highlights in his young, attractive, 30's hair and highly muscular build. 10 or over. Come join sevendaysvt.com 20 Q

CURIOUS AND CAUTIONS
 I'm tired of not knowing more about 40 school and who has sex there are some folks around who would be willing to have a chat with me to fulfil my curiosity. Not interested in hookups, friends, etc. Only guys interested in knowing about the scene in Burlington and back forward to discuss about their sex as well. sevendaysvt.com 20 Q

FUN AND OUTRAGEOUS **RISA**
 I'm looking for a male who is into extreme RISA. Must be built. sevendaysvt.com 20 Q

MAKE ME BLUSH **AND**
 Looking for someone used, gentle and tender. I'm very shy and like to be taken back, pushed, teased and seduced. I'm a daddy and want everything you want. I'm here to join. sevendaysvt.com 20 Q

FRIENDS FOR FUN
 Friendly male and very help looking. sevendaysvt.com 20 Q

SEE MATE
 Looking for someone that does not want being a little bit of a fuck or not. Must be over 18 and into. sevendaysvt.com 20 Q

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SEX ADULT
 Join and looking for a good time. sevendaysvt.com 20 Q

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SUMMER DREAMS - GIRL
 Looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

SEEKING GAYED FUN
 Looking for some nice new adventures. sevendaysvt.com 20 Q

MEN *asking?*

DISCREET ADVENTURES
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

THINKING TO PLEASE, EMPHATIC, ELEGANT
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

COMFORT PROFFER GUARDED
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

CHANCE MEET
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

TALK, WHIT, PLEASURES AND

SEX ADULT
 Join and looking for a good time. sevendaysvt.com 20 Q

INTEREST THE NEWER
 Looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

NOT IN MIND AT THIS
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

SPENDING DAD
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

ASKED
 Looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

OTHER *asking?*

PERFECT SITUATION
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

COULD LOOKING FOR PERFECT FUN
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

BE GAYED LOOKING FOR AN
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

COULD SEEKING MORE GAYED FUN
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

ASKING
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

FUN PARTY AND FUN
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

HAPPY COUPLE SEEK NAME
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

FUN GAYED WITH LOOKING
 I'm looking for a nice, soft and sensual person. sevendaysvt.com 20 Q

You have to live and bust mistress maeve



Dear Mistress Maeve,

I'm single for a few years and stopped taking birth control. Now I'm in a relationship and recently got a prescription to go back on the pill. With the insurance at my new job, it's going to cost me \$30 a month.

Have any questions? I'd like to ask my boyfriend to pay half the cost of my birth control? I have him but \$600 a year is a lot of dough! I pooled a few of my friends and all of them feel the pill for the pill. It's going to cost me significantly less than I do. What do you think?

Signed,
 Pili Bill

Dear Pili Bill,

In short, yes — you can absolutely ask your partner to pay half the cost of your birth control pill. After all, it's protecting both of you against unwanted pregnancy. (Remember the pill will protect you from babies, but it will not protect you from sexually transmitted infections before you stop using condoms, be sure you're relations are monogamous.)

Generally speaking, a man who expects to split the cost of raising a child or getting an abortion — so why should paying for the pill be any different? Some women say they are happy to pay the full monthly amount because as some prescriptions offer other health benefits such as clearing up acne and promoting shorter less painful periods. Also, some women feel that buying condoms is a extra term while purchasing birth control pills falls squarely on a woman's shoulders. I say: it takes two to make a baby and it takes two to prevent it. Besides, who pays for condoms anyway? Local organizations like Vermont CARDS and Planned Parenthood also help to give you as many rubbers as you can use — for free!

All that and \$50 per month sounds a little steep for the pill. Talk with your pharmacist and see if your prescription comes in a generic form. If not, ask your doctor if there's a cheaper brand that will work for you. Being protected is great, but protected and frugal is even better.

Protectively yours,

MM



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